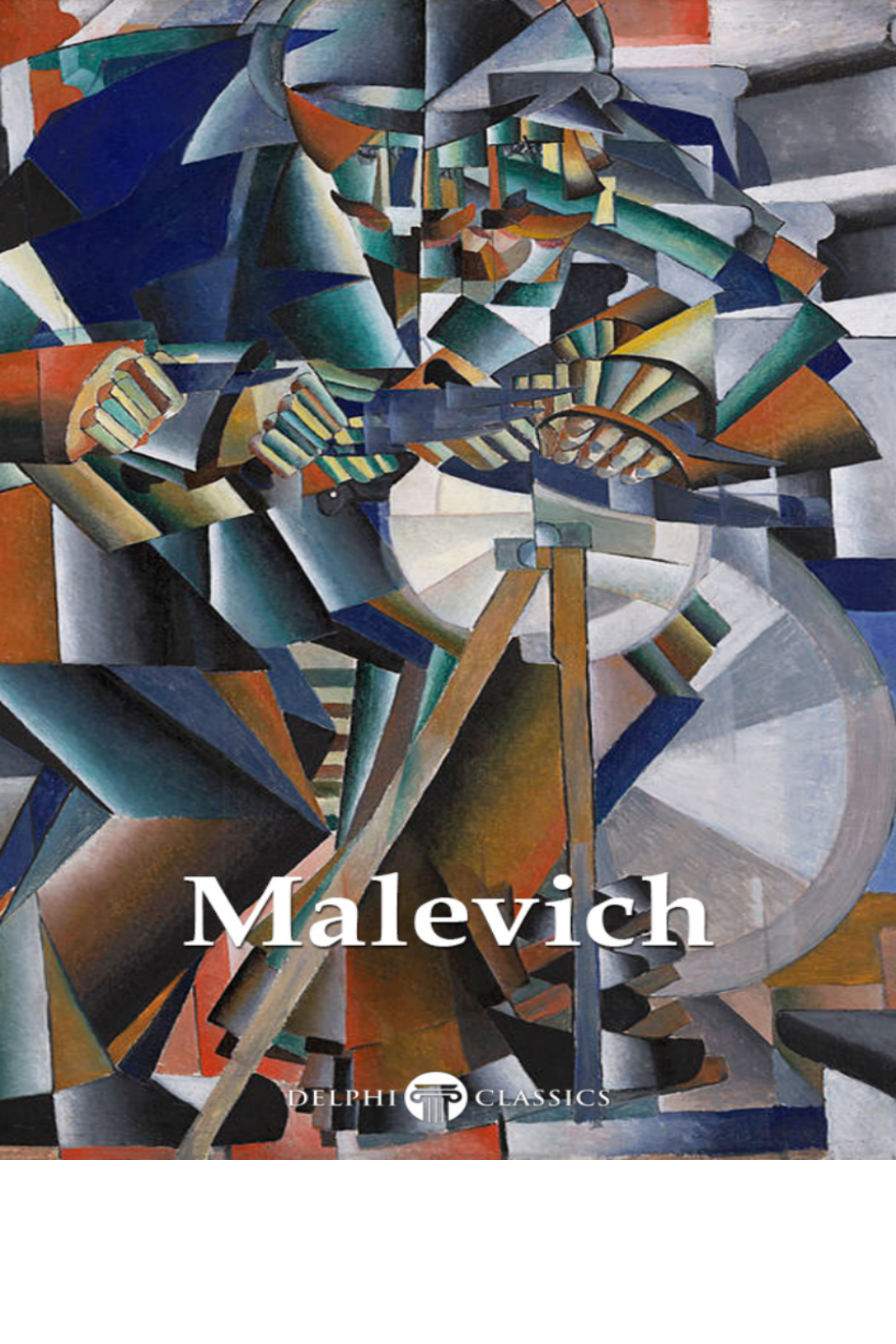




Malevich

DELPHI  CLASSICS

Masters of Art

Kazimir Malevich

(1879-1935)



Contents

The Highlights

Landscape with Yellow House (1904)
Self Portrait (1909)
On the Boulevard (1911)
The Mower (1912)
Woman with Water Pails (1913)
The Knife Grinder (1913)
Samovar (1913)
Lamp (1914)
Black Square (1915)
Airplane Flying (1915)
Supremus No. 57(1915)
Suprematist Composition: White on White (1918)
To the Harvest (1927)
Unemployed Girl (1930)
The Athletes (1931)
The Artist (1933)

The Paintings

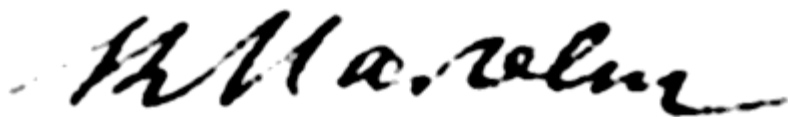
The Complete Paintings

Alphabetical List of Paintings

The Drawings

List of Drawings

The Delphi Classics Catalogue

A stylized, handwritten signature in black ink, reading "H. M. A. Veluwe". The signature is fluid and cursive, with a long, sweeping tail on the final letter.

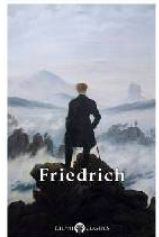
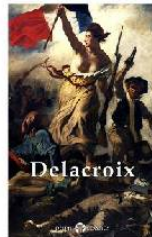
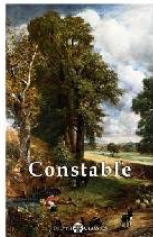
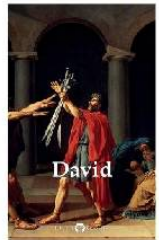
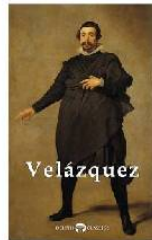
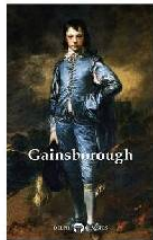
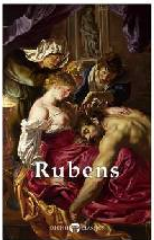
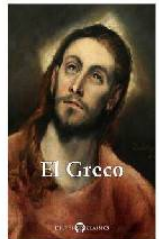
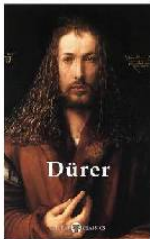
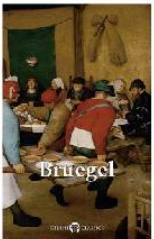
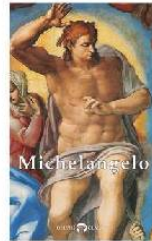
© *Delphi Classics* 2020

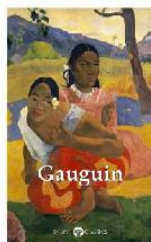
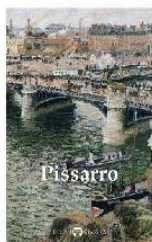
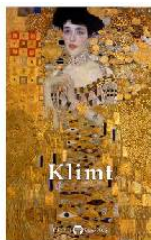
Version 1

Masters of Art Series

Explore the catalogue...

Browse our Art eBooks...



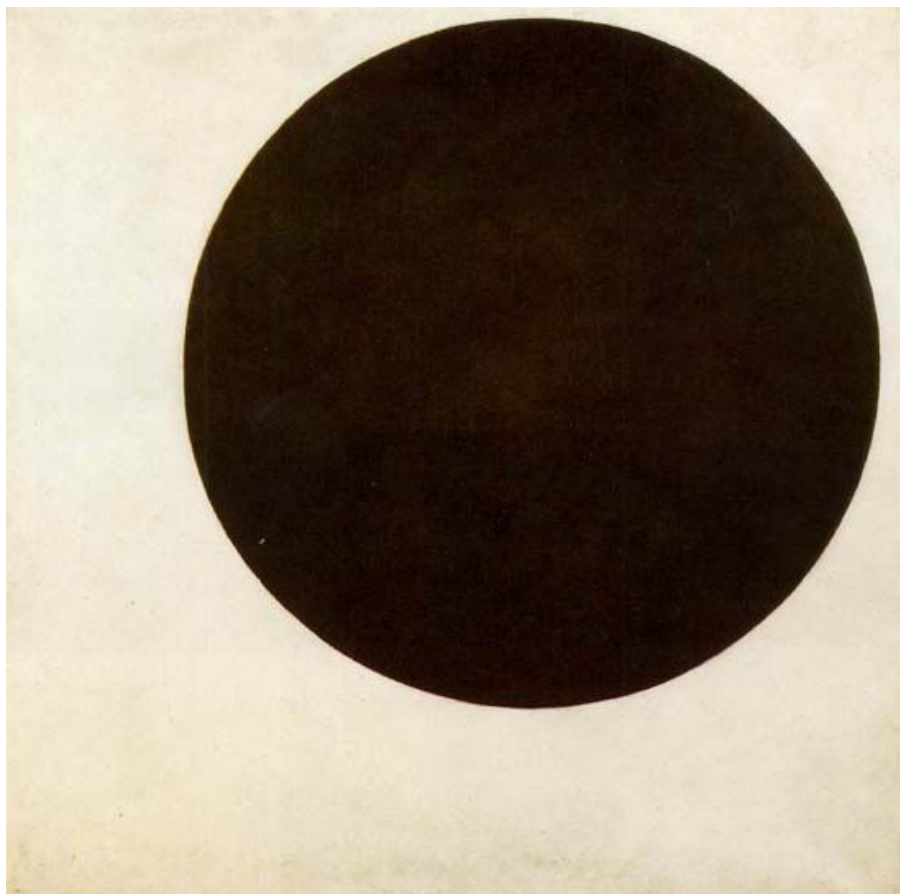


Buy the entire Masters of Art Series at a reduced price

DELPHI  CLASSICS

Masters of Art Series

Kazimir Malevich



By Delphi Classics, 2020

COPYRIGHT

Masters of Art - Kazimir Malevich

First published in the United Kingdom in 2020 by Delphi Classics.

© Delphi Classics, 2020.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior permission in writing of the publisher, nor be otherwise circulated in any form other than that in which it is published.

ISBN: 978 1 91348 744 7

Delphi Classics

is an imprint of

Delphi Publishing Ltd

Hastings, East Sussex

United Kingdom

Contact: sales@delphiclassics.com

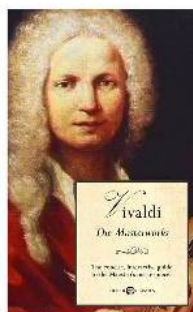
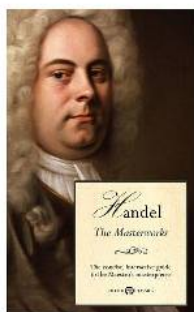
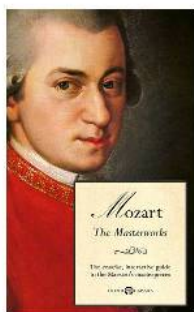
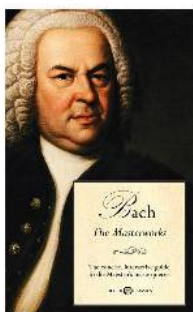


www.delphiclassics.com

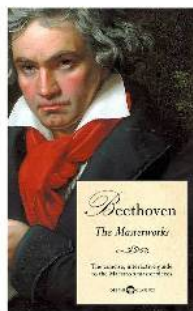
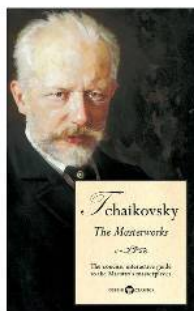
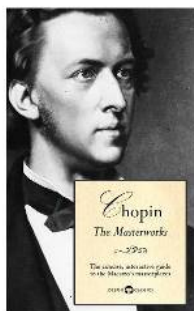
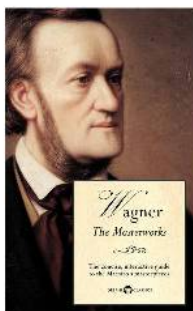
Enjoying our Art series of eBooks? Then try our Classical Music series:

DELPHI GREAT COMPOSERS

Explore the masterpieces with Delphi Classics



A first of its kind in digital print, the *Delphi Great Composers* series allows digital readers to explore the works of the world's greatest composers in comprehensive detail, with interactive links to popular streaming services.



Explore the series so far...

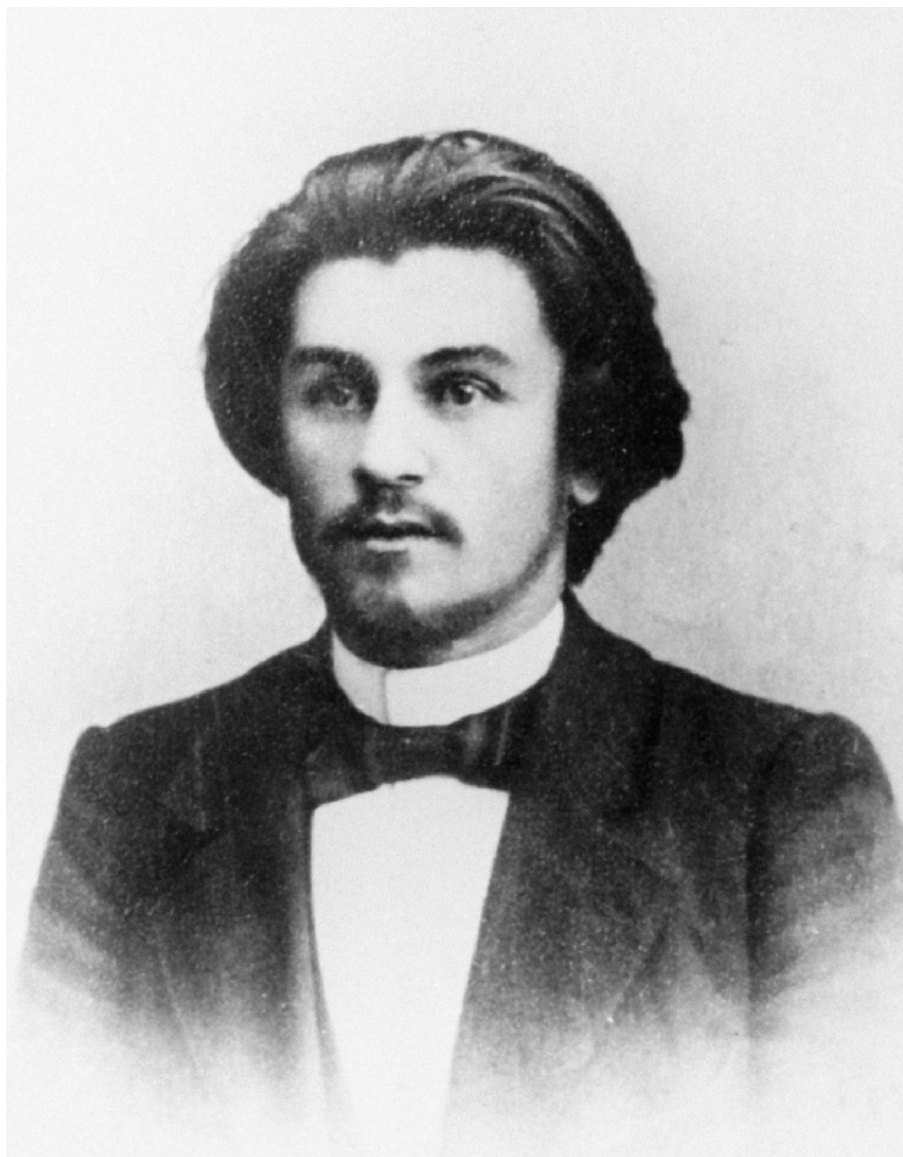
The Highlights



Photochrom of Kyiv in the late nineteenth century — Malevich was born near Kyiv in Ukraine to parents of Polish origin, who moved continuously within the Russian Empire in search of work.



Kyiv, today



Malevich as a young man

The Highlights



In this section, a sample of Malevich's most important works is provided, with concise introductions, special 'detail' reproductions and additional biographical images.

Landscape with Yellow House (1904)



A Russian artist that would have a profound influence on the course of modern art, Kazimir Malevich was born in Kyiv to an ethnic Polish family, who had settled near Kyiv, then part of the Russian Empire, during the partitions of Poland. Like most ethnic Poles, his parents were Roman Catholic, though his father was also known to have attended Orthodox services. They had fled from the former eastern territories of the Commonwealth (present-day Belarus) to Kyiv in the aftermath of the failed Polish January Uprising of 1863. Therefore, Malevich's native language was Polish, though he also spoke Russian and Ukrainian, due to his changing childhood surroundings.

The artist's father was the manager of a sugar factory and had a large family. Kazimir was the first of fourteen children, although only nine survived into adulthood. His early years were lively and rarely stable, as the family frequently relocated across various villages of modern-day Ukraine, amidst sugar-beet plantations, far from centers of culture. Indeed, until the age of twelve, Malevich knew nothing of professional artists, although he had been surrounded by art in his childhood. Among his earliest known influences was peasant embroidery, used to decorate walls and stoves. Inspired by these vibrantly toned works, he devised a peasant painting style, following his drawing studies in the Kiev School of Art in 1895.

The following year Malevich lived in Kursk, a city located on the confluence of the Kur, Tuskar and Seym rivers, 325 miles south of Moscow, where his father went to work for the railroad. Here he found employment as a draftsman and soon married Kazimira Zgleits — the sister of his brother's wife — and he started a family; the marriage was not destined to last.

In Kursk the aspiring painter found like-minded people with an interest in art. He formed a close friendship with Lev Kvachevsky, an enthusiastic painter, who had spent time at Saint Petersburg's Imperial Academy of Art. Another important friend was Valentin Loboda, a young accountant that worked for the railroad, who helped Malevich organise Kursk's sole art group. They had use of a common studio, where drawing sessions took place

and the members' artworks could be exhibited. In spite of these promising activities, Malevich hungered for a greater stage on which to work and in 1904, after his father's death, he took the train to Moscow in search of formal artistic instruction, as well as more culturally promising circles.

He ended up in the renowned studio school of Fedor Rerberg, who specialised in training his students for the exacting entrance examinations of the Moscow School of Painting, Sculpture and Architecture. This important institution was receptive to both Western and domestic contemporary trends and so a position there would have appeared indispensable to the young Malevich.

His promising arrival in Moscow, where he was introduced to several prominent artists and teachers, enabled him to arrange his first exhibition, "Moscow and Out-of-Town Artists," which was given at Kursk the following year. His close friends Loboda and Kvachevsky also took part in the show, as well as his tutor Rerberg. An additional prestige for the show came in the attendance of the prominent Moscow artist Konstantin Yuon (1875-1958). This exhibition enabled Malevich to familiarise his old friends with the artistic innovations of bustling Moscow, while giving the nascent art of Kursk a cosmopolitan audience.

Nonetheless, Malevich's exhibition would not prove beneficial to his academic studies, as he failed three successive attempts to pass the entrance examinations of the celebrated Moscow School in 1905, 1906 and 1907. In later years the artist would claim that he had been a student there, though there is no surviving evidence of his attendance, which has been called into question by some art historians. Instead, from 1905 until 1910, he toiled hard at Rerberg's studio. His early work was notably influenced by Impressionism, as well as Symbolism and Fauvism, as revealed in the following composition, completed in the year of his relocation to Moscow.

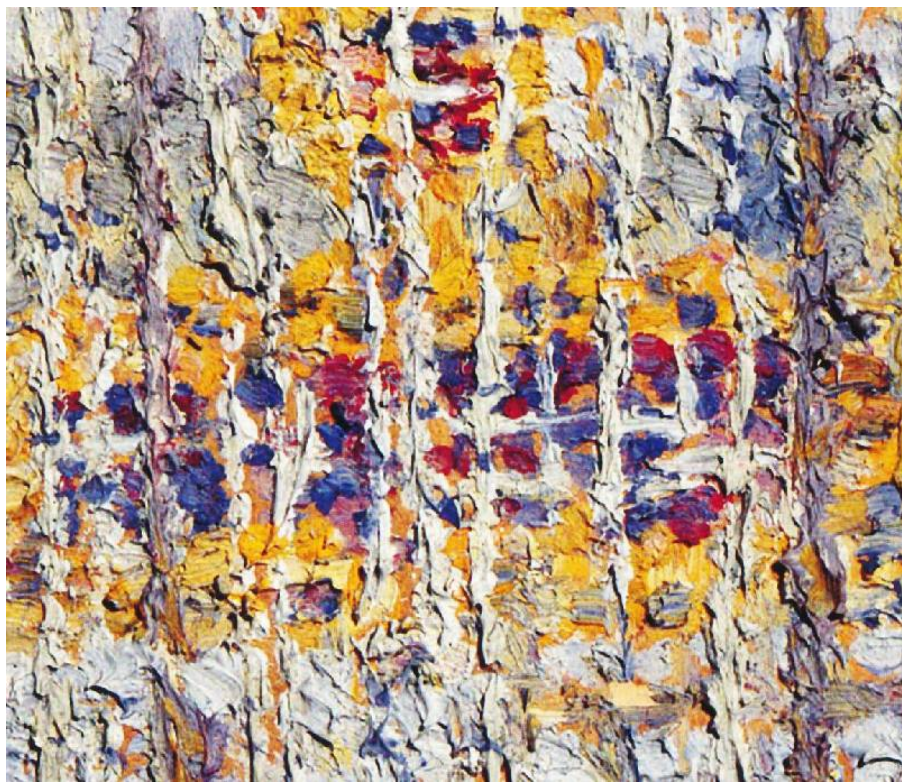
A small landscape painted in oil on cardboard, *Landscape with Yellow House* is one of the artist's earliest extant works. In spite of its diminutive size, measuring 19cm x 29cm, and daring economy of style, it successfully depicts a wintry scene of a woods covered in snow, with what appears to be a country house in the background. The composition is rendered in yellow ochre (an earthy pigment containing ferric oxide) tones — a customary choice for Russian artists, capturing the shimmering brilliance of a cold, yet clear

winter atmosphere. Far from a standard representation of the scene, the artist uses thick and impasto brush strokes to capture the impression of a fleeting moment of time. The uneven forms of the trees and the building are given a sense of movement, as the landscape appears to breathe, or perhaps exhale, with a colourful arrangement of light and snow.

No human form is part of the scene, allowing us to focus our attention on a nature untouched by man. The use of cropping, where the tree trunks are cut off at the top of the image, places the viewer in the midst of the snowy scene. This technique promotes immediacy, as though we are not viewing a painting, but are in fact immersed in the Russian landscape.

Of course, *Landscape with Yellow House* reveals the early innovations of Monet and the other early Impressionists, whose works were taking the Parisian art world by storm at the end of the nineteenth century. Two of Monet's paintings of Rouen Cathedral had been on display at Moscow's Shchukin collection since 1901 and so were likely familiar to Malevich. Like the Impressionists before him, Malevich developed his own 'tactile' style to portray the atmosphere of the scene, where each form is represented with small areas of thickly dabbed oil. Malevich was by no means the first Russian painter to capture the dissolving properties of air and light. Pioneering artists like Ilia Grabar and Konstantin Korovin had utilised similar techniques in their canvases. It would appear that the revolutionary concept of Impressionism had spread much further than the confines of France.

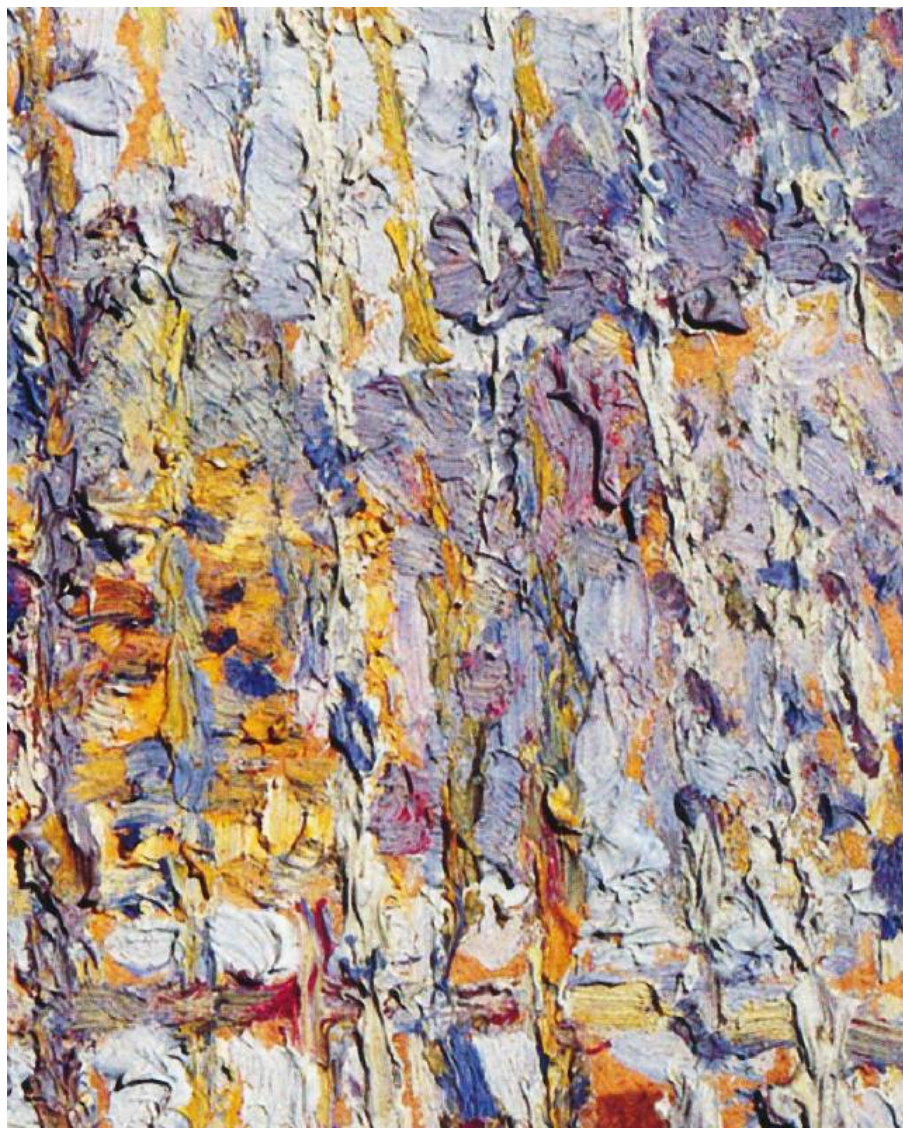




Detail (upper centre)



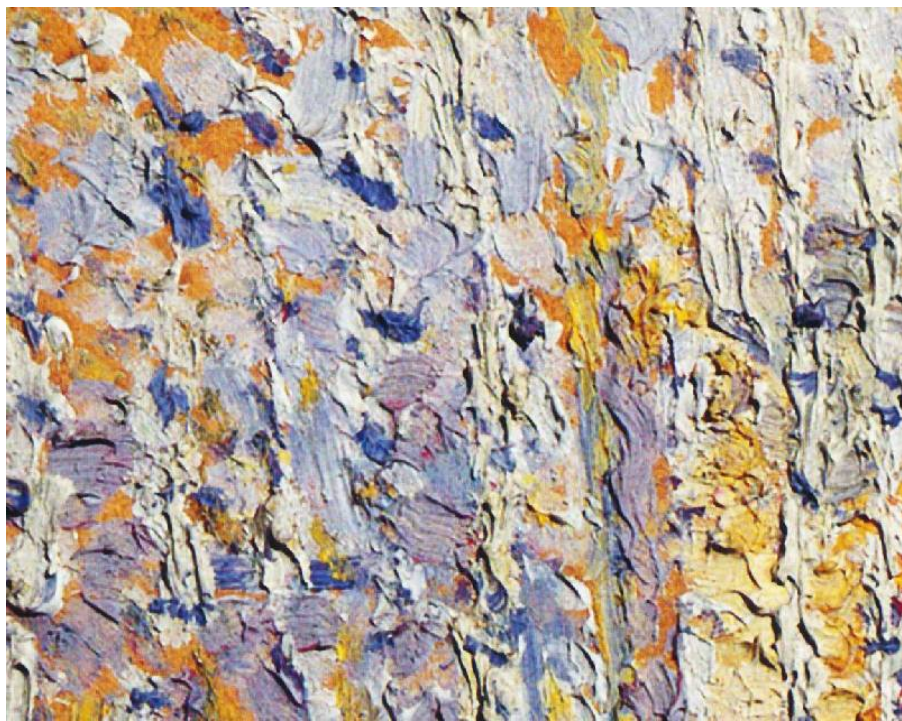
Detail (lower centre)



Detail (upper right)



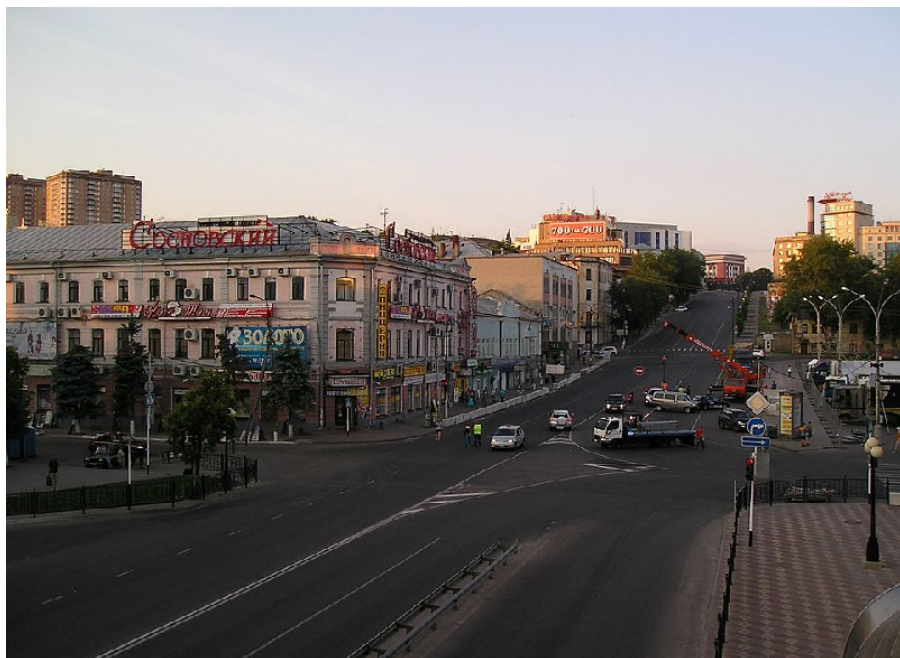
Detail (lower right)



Detail (upper left)



Detail (lower left)



City centre of Kursk, Malevich's home from 1896-1904



House of Kazimir Malevich in Kursk



Malevich in Kursk, 1902



'Impression, Sunrise' by Claude Monet, first shown at what would become known as the "Exhibition of the Impressionists" in Paris in April, 1874. The painting is credited with inspiring the name of the Impressionist movement.

Self Portrait (1909)



Fedor Rerberg, likely Malevich's only actual teacher, ensured that his students had a thorough grounding in all technical aspects of colour and composition, in spite of his avant-garde leanings to Impressionism. Rerberg urged his students to express feelings and sensations in a systematic approach, revealing his interest in psychology and physiology. This dynamic teacher was also instrumental in giving Malevich his first success, through his role as one of the organisers of the Moscow Artists' Society, which held a salon exhibition every six months. Now Malevich's interest was turning away from Impressionism, focusing instead on Symbolism and Art Nouveau styles. The late nineteenth-century movement of Symbolism – utilising symbolic images and indirect suggestion to express mystical ideas, emotions and states of mind — struck a significant chord in the young artist and he was particularly enthused by the Russian Symbolist works of Mikhail Vrubel, revealing how he could unite his love of his homeland with pioneering trends.

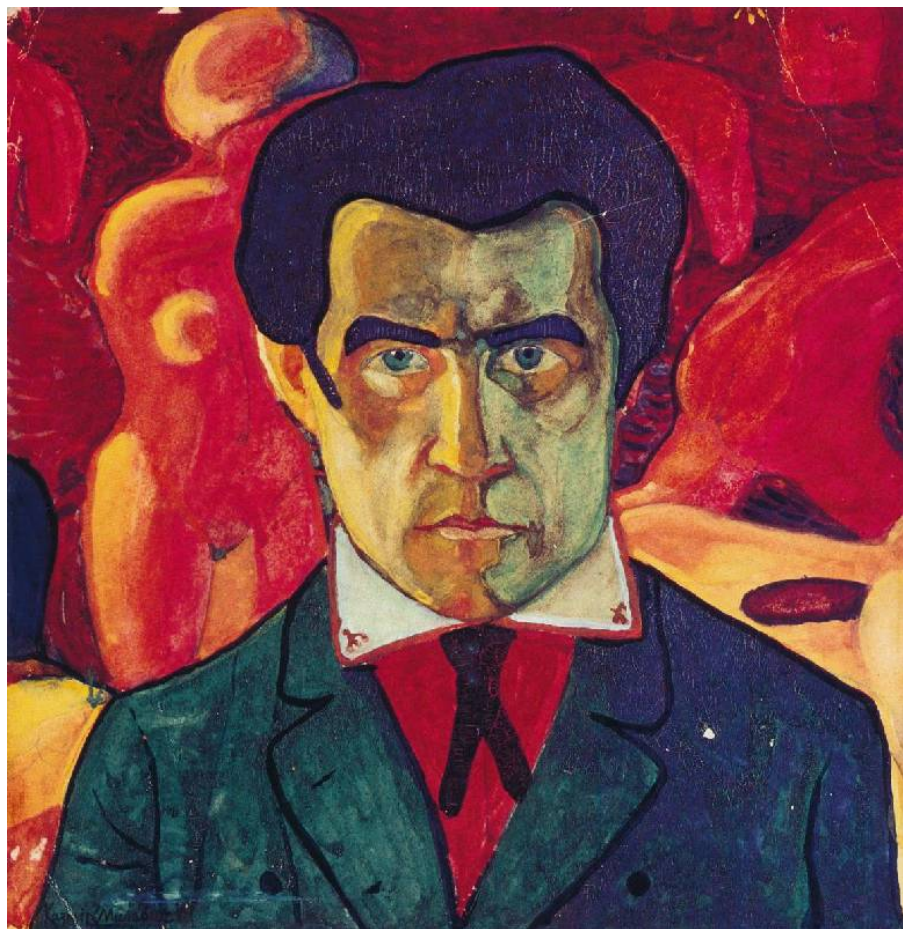
In 1909 the artist, aged thirty, divorced his wife, who had left him, and married Sofia Mikhailovna Rafalovich, a children's author and the daughter of a noted psychiatrist. These were tough times for the artist, when funds were short and he resorted to living with other struggling artists in a communal residence, much in need of money to support his family and fund his studies at Rerberg's studio. Therefore, he took on commercial art jobs and he also drew for publication several portraits and scenes from the Moscow Art Theatre's production of *Anathema*, Leonid Andreev's outrageous new play. Eight of these lithographs were published in an elegant album of portraits and scenes from the play.

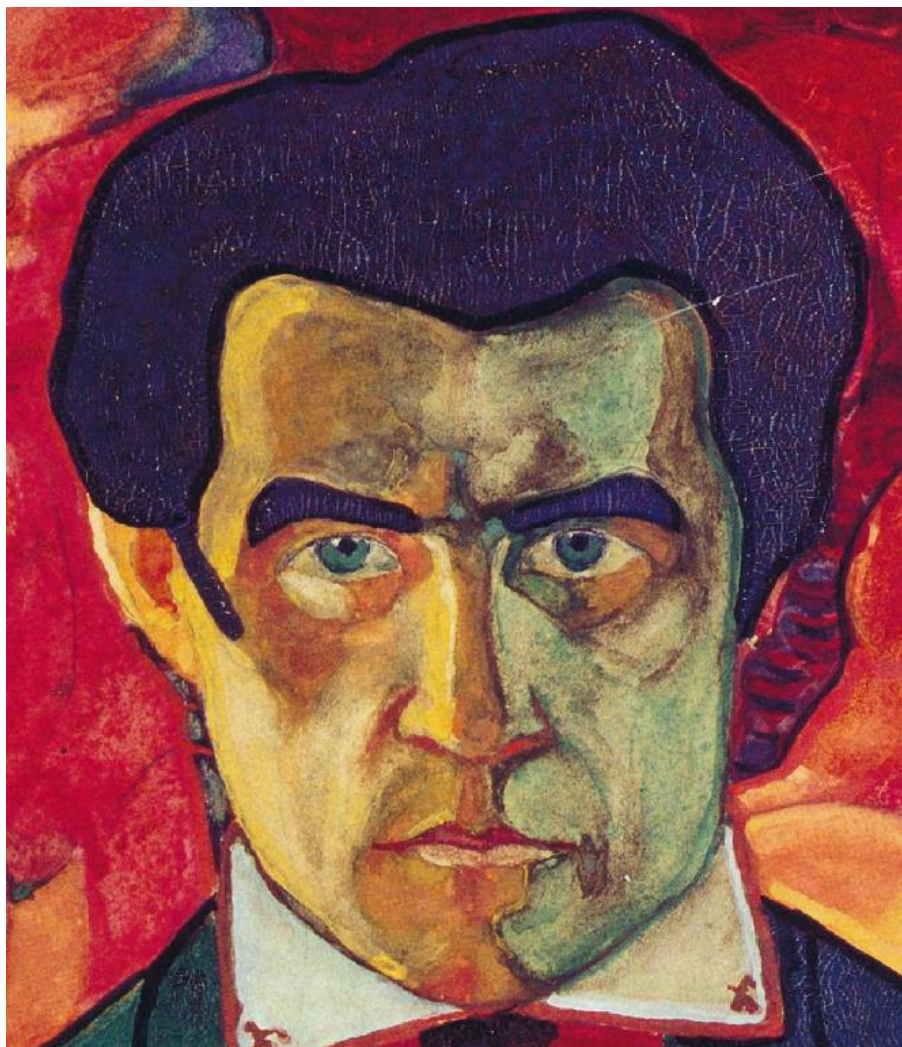
By this time Malevich's interest was shifting to Post-Impressionism — notably the works of Vincent van Gogh and the Nabis, including Maurice Denis and Pierre Bonnard. He appreciated how these artists explored emotional and spiritual states through subjective deformation, wherein the resultant work of art could be presented as a sensation. Post-Impressionism is a term used to describe the reaction in the 1880's against Impressionism. It was led by Paul Cézanne, Paul Gauguin and Georges Seurat. The Post-

Impressionists rejected Impressionism's concern with the spontaneous and naturalistic depictions of light and colour. Instead, they advocated an emphasis on symbolic content, formal order and overall structure. Like the Impressionists, they stressed the artificiality of a picture, but they believed that colour could be independent from form and composition, serving as an emotional and aesthetic bearer of meaning. An effective example of how Post-Impressionism and Gauguin influenced Malevich's work can be seen in his 1909 self portrait, completed around the time of his second marriage.

The painting's centrality, symmetry and square format are all in keeping with Post-Impressionist conventions, as well as the vivid colour scheme and painting technique, partly inspired by van Gogh's *Portrait of Doctor Felix Rey* (1889), which Malevich had seen in Sergei Shchukin's famous Moscow collection in 1908. The self portrait includes a hellish wallpaper design in the background, suggesting an inhuman nature of the sitter, heightening the emotional impact of the canvas. Malevich's handling of this theme goes much further, as he conjures the impression of himself as a demonic entity. Unlike van Gogh's doctor that sits tilted off centre to the right, Malevich faces us directly on, increasing the sinister appearance. This devilish atmosphere is continued in the vibrant use of red tones – note the red shirt, edged collar and facial shadows, while the X form of the black tie also serves as a death-themed symbol. Even the high protruding temples suggest the appearance of a devil's horns. The facial features are suffused with an eerie green glow, accentuating his scowl – enough to make any unprepared viewer of the canvas to step back.

The self portrait projects its subject, the artist, not only as an accomplished master, but also as a sorcerer of extraordinary talents. Of course, this demonic characterisation is indicative of an important facet of Malevich's personality — a sardonic relish for humour, indicating that he never took himself too seriously in his art.

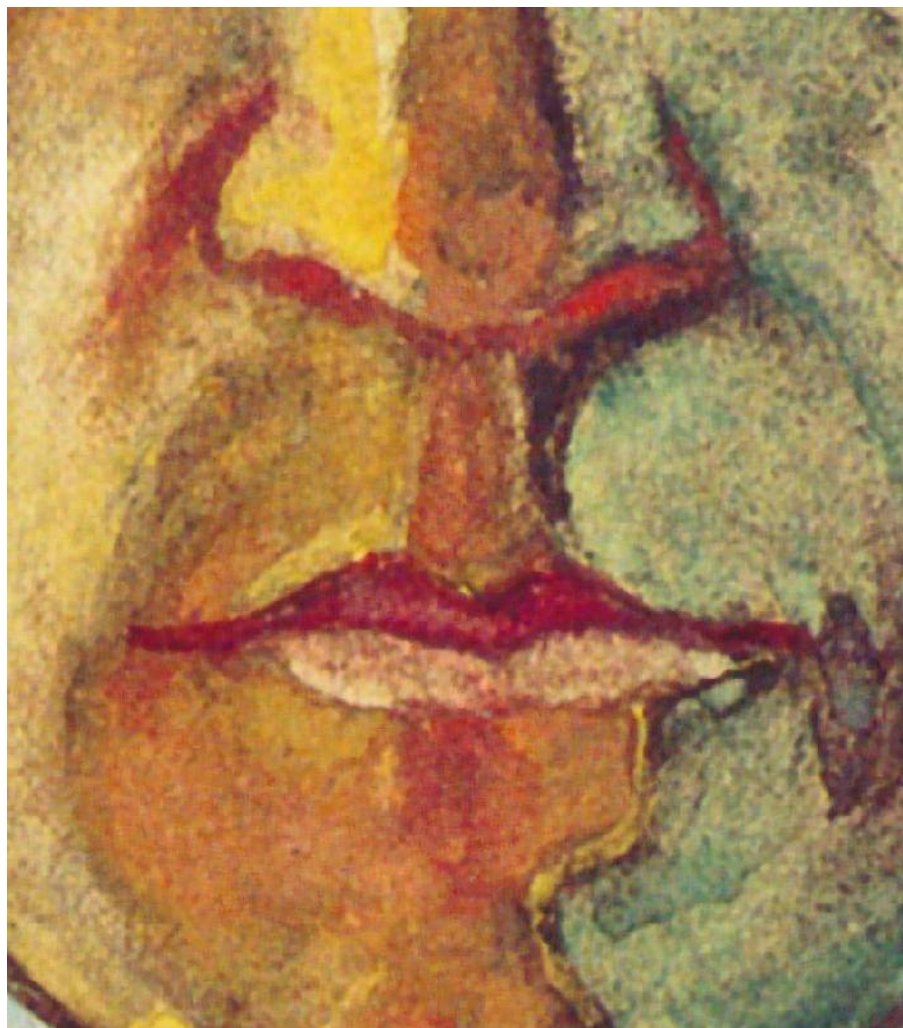




Detail



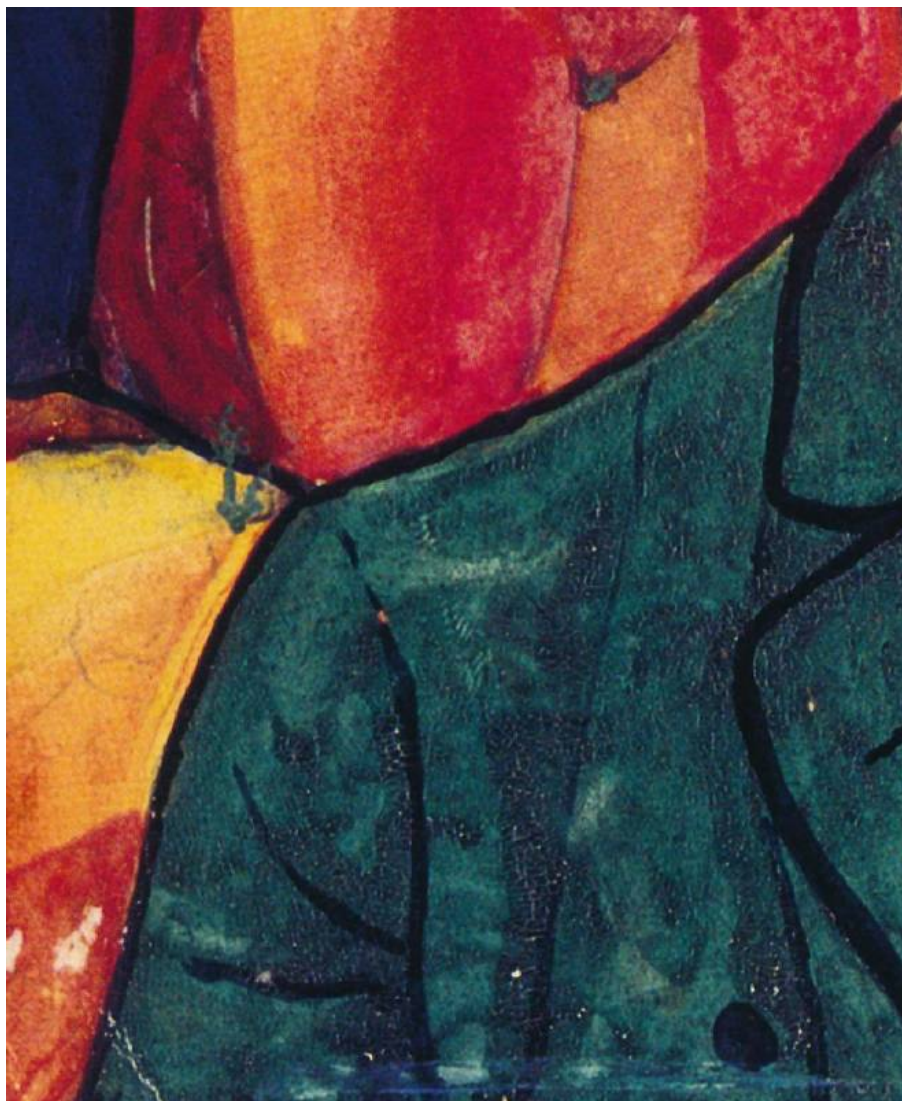
Detail



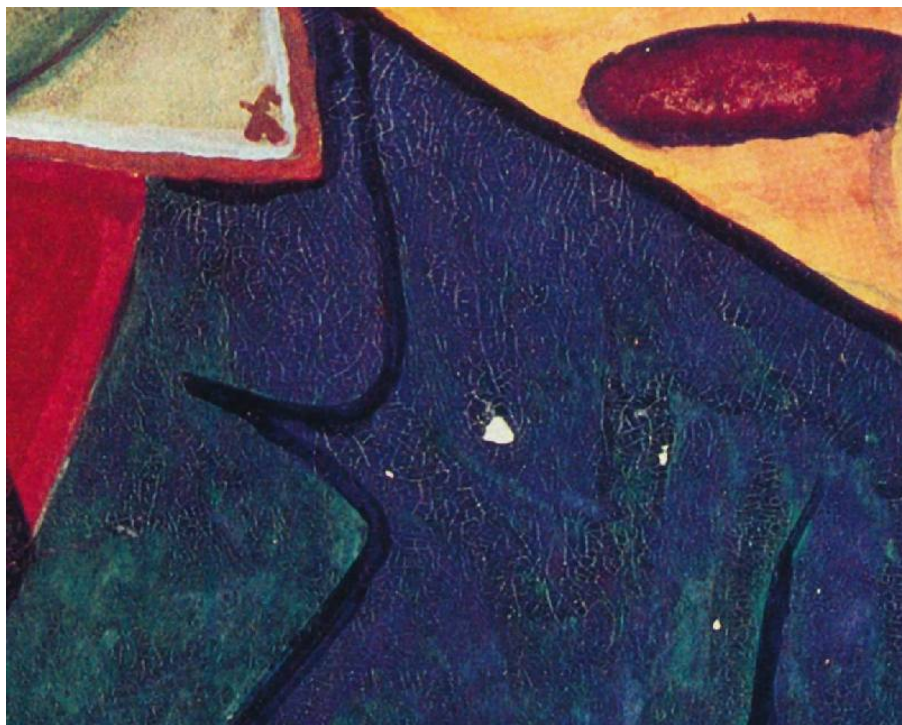
Detail



Detail



Detail



Detail



Detail



Detail



The artist's second wife, Sofia Mikhailovna Rafalovich, 1910



Mikhail Vrubel, c. 1900



'Hamlet and Ophelia' by Mikhail Vrubel, 1884



'Portrait of Doctor Felix Rey' was completed by Vincent van Gogh in January 1889, to show his appreciation for the care that the doctor had given him, when he was hospitalised for his mutilated ear.

On the Boulevard (1911)



The next few years would be the defining point of Malevich's career, when he would assimilate a range of modern theories and develop his own style, confident in his ability as an avant-garde master. Still hampered by poverty, he was unable to travel abroad to visit studios and galleries — the furthest he could hope to travel would have been Saint Petersburg — and Paris must've felt like the other side of the world. So he fell back on his assiduous nature, studying contemporary books and periodicals, developing a keen understanding of where modern art was going. He contributed several works to the Moscow Artists' Society exhibitions and then he exhibited at the "Jack of Diamonds" exhibition, organised in 1910 by the leading Russian artists Natalia Goncharova and Mikhail Larionov. This would become a series of unusual exhibitions in Russia, derived from Larionov's interest in popular folk art, with a focus on Anti-Aesthetic works (defined by their rejection, ridicule and disdain for the depiction of beauty). The "Jack of Diamonds" was an image associated with the figure of the artist, but in a characteristic Russian guise. Approximately two hundred and fifty artworks were put on display by leading names of the time, including Kandinsky, Bechtejeff, Jawlensky, Moreau, and Le Fauconnier. It was at this decisive juncture that Malevich made his debut with the emerging starlets of the avant-garde, changing the course of his career.

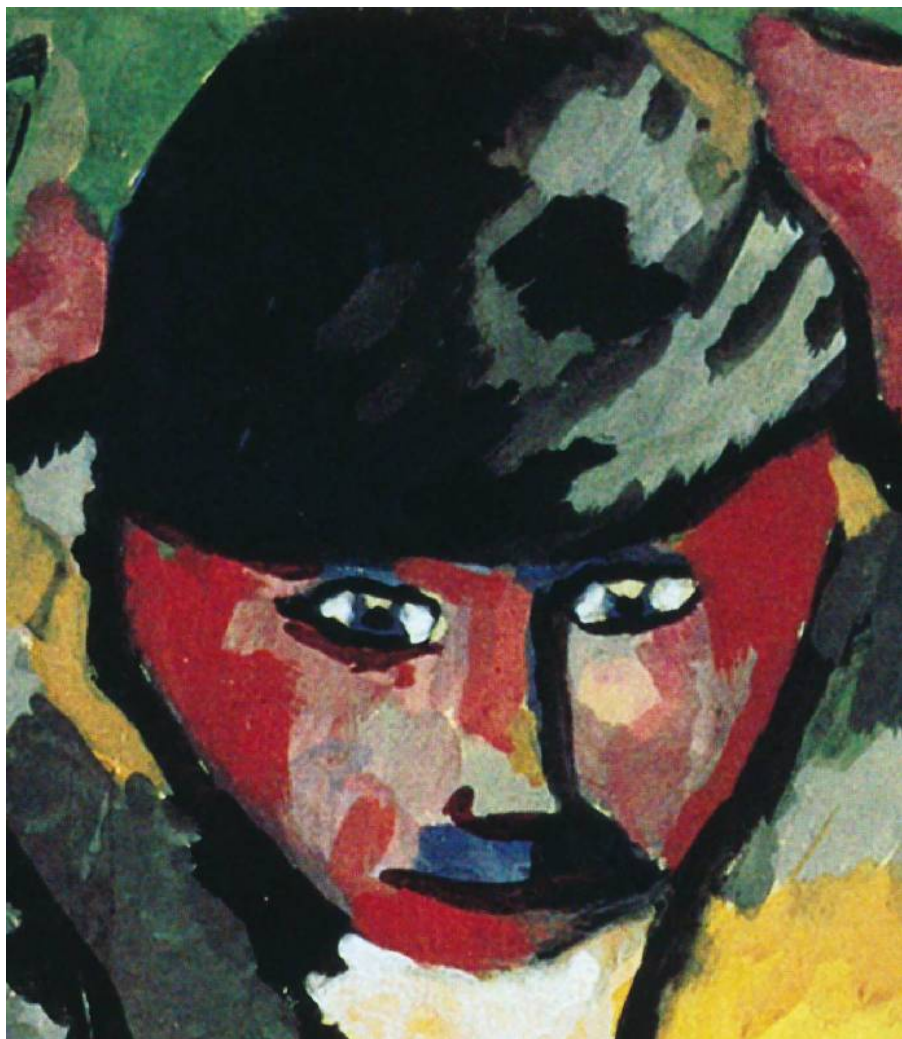
At this time his works were noted for their vigorous execution, with a characteristic colour-saturated style, largely inspired by the Fauves. He also liked to reinterpret the vivid and experimental works of Gauguin, Picasso and Matisse as vivid portrayals of Russian rural life. Gauguin's colorful views of Breton and Polynesian scenes and the haunting features adopted by Picasso in his Iberian masks were re-imagined as scenes of an Eastern theme.

An example of Malevich's Post-Impressionism would be *On the Boulevard* (1911), a gouache and charcoal on paper artwork, held in Amsterdam's Stedelijk Museum. At once we detect the use of dazzling Fauvist colors, depicting a large yellow figure, prominently outlined in black, seated upon a blue park bench. Adding to the unusual and anti-aesthetic appearance of his

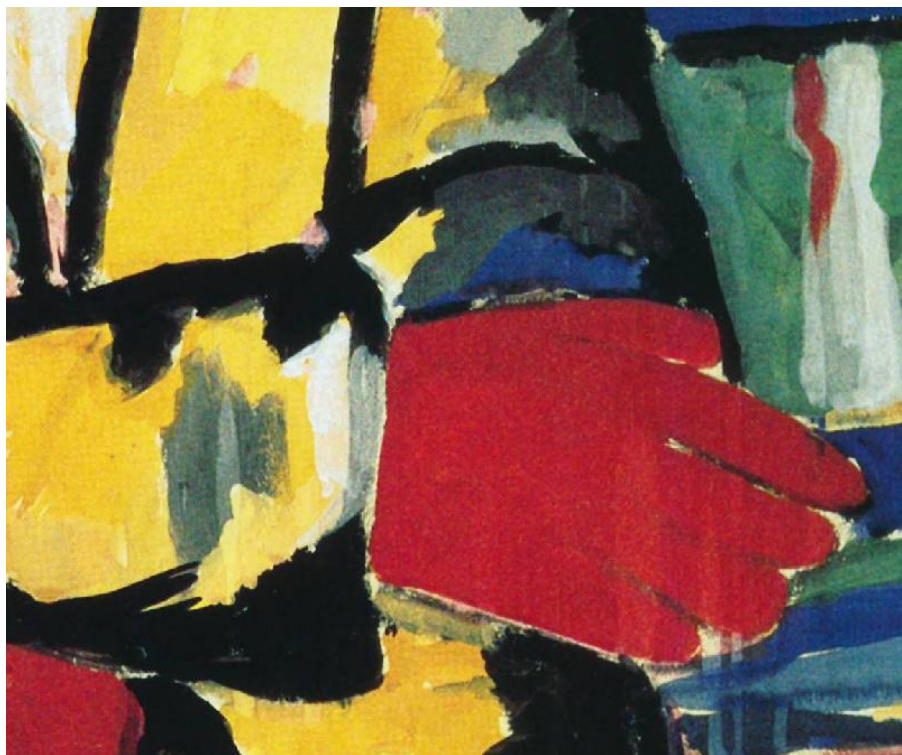
form, he has red hands and a dark red, brooding face. His body is unnaturally large, his legs appearing to stretch far beyond the confines of the composition. The landscape is replicated in a flat and unsophisticated manner, giving the painting the appearance of a child's creation.

Lost in troubled thought, the figure is flanked by two paths on either side, which rise diagonally and connect behind his head. Echoing the shape of his slouched shoulders, these paths form a dominant pyramidal structure, with the blue bench as its base and the head of the man its peak. Another figure appears to be walking behind the principal subject, though its scale in proportion is greatly decreased. This second form appears to be a male dressed in black, wearing a peasant's hat, strolling along the left path, though his reduced size and his upward movement along the pyramid structure gives him the fantastic appearance of being about to walk into the head of the principal figure. Is this mysterious man the cause of trouble for the man seated on the bench or the subject of his thoughts? The connection of a central subject with an otherwise ordinary background would become a recurring convention of Malevich's work.





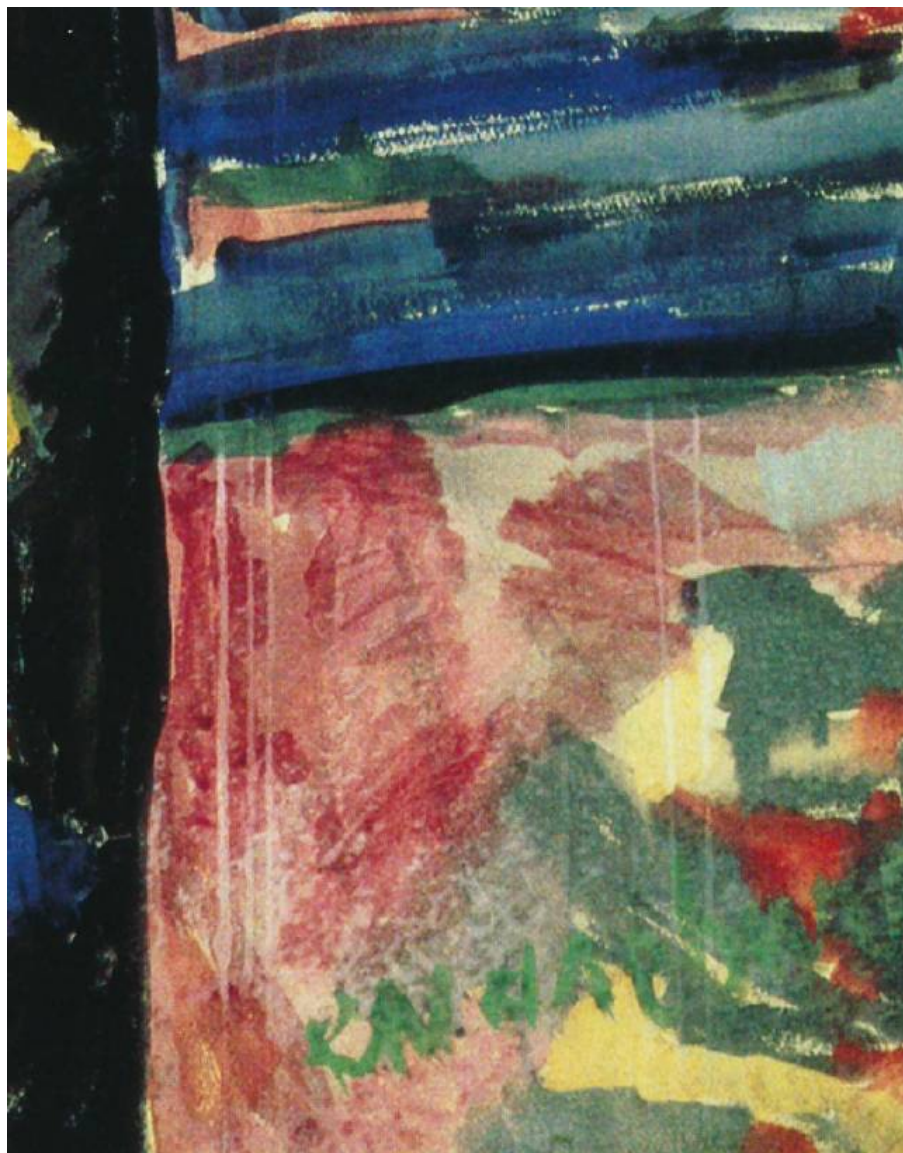
Detail



Detail



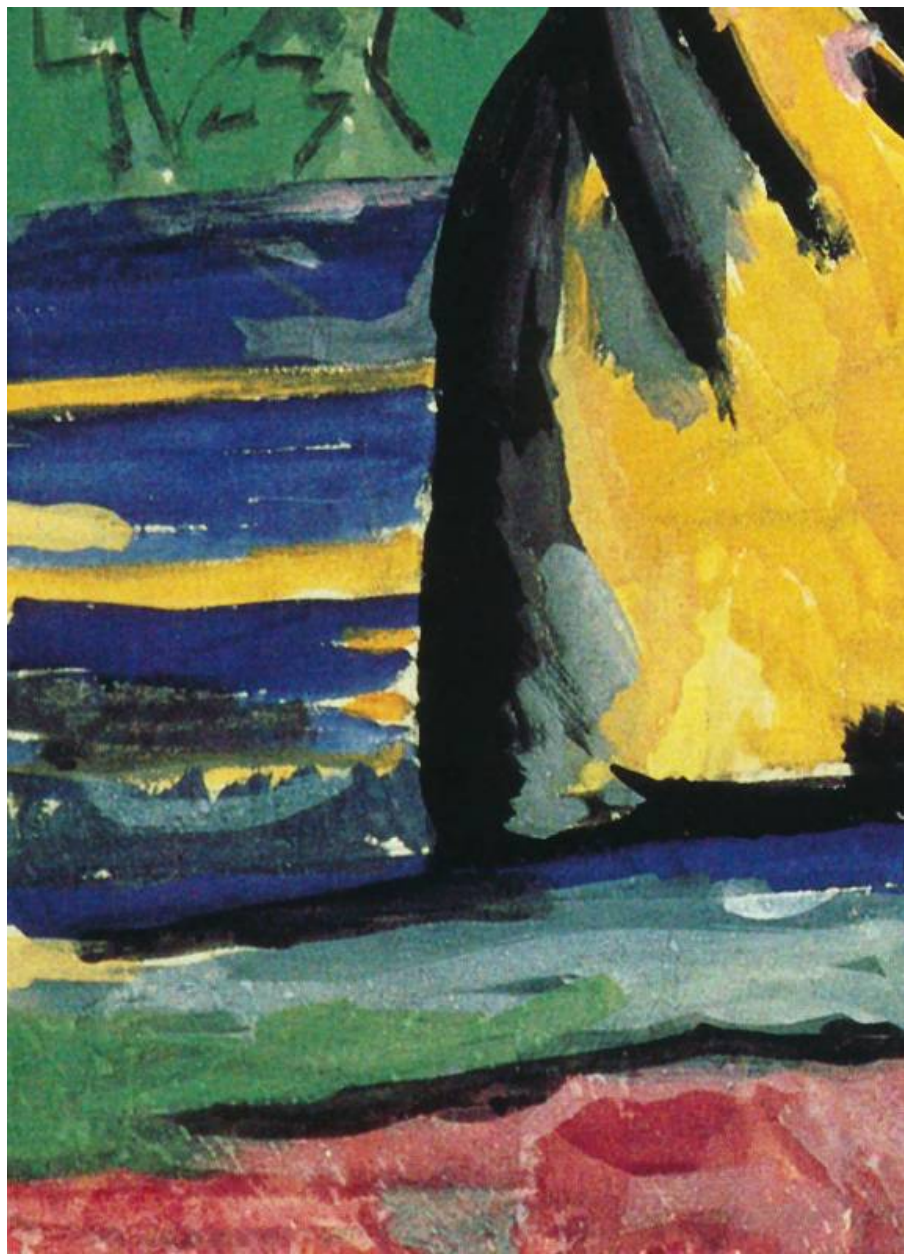
Detail



Detail



Detail



Detail



Detail



Detail



Natalia Goncharova, 1910. She was a founding member of both the 'Jack of Diamonds' (1909–1911), Moscow's first radical independent exhibiting group, and the more radical 'Donkey's' Tail (1912–1913).



Paul Gauguin, 1891 — this Post-Impressionist artist was largely unappreciated until after his death, though he is now recognised for his experimental use of colour and Synthetist style — distinct from Impressionism.



Gauguin's 'Vahine no te tiare' (Woman with a Flower), 1891, Ny Carlsberg Glyptotek

The Mower (1912)



During this period Malevich worked upon a series of peasant images, chiefly inspired by Gauguin's exoticism and Picasso's Primitivist works, as well as Matisse's simplification of forms. We know that Malevich saw Gauguin's *Blue Idol* (1898) and Picasso's *Seated Female Nude* (1907) in Shchukin's celebrated collection; these works would have a lasting impression on the young Russian. In the place of Gauguin's Polynesian inspiration, Malevich took advantage of a wealth of colourful local ingredients and cultural symbols. He was interested in the potential of pagan stone carvings, Siberian tribe masks and Ukrainian folk tales, offering a rich vein of pictorial expression to convey his warm connection to the peasantry of his homeland. In these peasant paintings, Malevich could marry his enduring interest in Symbolist ideas with the compositional conventions of Russian icons, exploring multiple layers of meaning. The images are characterised with brilliant colours of complementary reds and greens, juxtaposing mystical and occult themes with symbols from humble life. This new style was not an immediate creation, but evolved over a period of two years, beginning with pencil drawings in 1910. The early attempts still retain an affinity to their origins in the Breton works, but as time passed, the peasants were portrayed more decisively as native subjects, with static forms, oversized hands and feet and expressionless faces, appearing like masks.

The Mower (1912), an example of Malevich's peasant works, was first exhibited at the "Contemporary Painting" exhibition of the Free Art Society in Moscow. Following the November Revolution, the canvas was purchased by the Visual Arts Section of the Commissariat of Public Education and in March 1920 it was relocated to the Art Museum in the city of Nizhni Novgorod, where it remains to this day.

The vivid red tones of the field behind the mower provide a striking contrast in mood, evoking the spirit of traditional icon painting. Details of the landscape — simplistic lines for trees and hills — echo the outlines of the mower's shoulders, scythe and rounded hair, emphasising the symbolic qualities of the mysterious composition. The static full-length portrait against

a muted backdrop adds to the symbolic nature of the painting.

It tackles a theme that would permeate the artist's work throughout his entire career: the nobility of labour. The form of the mower itself demonstrates how far Malevich had gone in the simplification of his peasant figures, avoiding bright colours and leaving only white and gray metallic surfaces. A few other tones are employed to imply volume in depth and light variances. The mower's facial features assume the appearance of a carved wooden mask, with no hint of emotion. The bearing of the figure, looking at the viewer directly, confident in his position and work, underlines the importance of the work he is performing and his contentment in the role that society has given him, taking care of the land.

For Malevich these huge metallic forms were not intended to suggest robots or machines, but to represent an evolved 'strong man', idealised in form, while suppressing specific and identifiable detail. The peasant looms before us as an immobile form, similar to the theme of Father Time, usually depicted as an elderly man, dressed in a robe and carrying a scythe. Malevich's static mower is not just a symbol for now, but a celebration of the industrious peasantry for all time.





Detail



Detail



Detail



Detail



Detail



Malevich, 1912, the year he painted 'The Mower'



'Blue Idol' by Paul Gauguin, 1898



An earlier example of Malevich's peasant style: 'Man with a Sack', Stedelijk Museum Amsterdam, 1910

Woman with Water Pails (1913)



In 1912 Malevich exhibited a large group of paintings to a new organisation, formed the previous year by Goncharova, Larionov, and several others, with the purpose of promulgating the emerging Neo-Primitivist style. This term was employed by the Muscovite avant-garde to describe forms of visual art and poetry that were tendentiously crude in style and socially and politically contentious in terms of subject matter. The art movement took its name from the 31-page *pamphlet Neo-primitivism* by Aleksandr Shevchenko (1913). In the pamphlet Shevchenko, proposes a new style of modern painting, fusing elements of Cézanne, Cubism and Futurism with traditional Russian ‘folk art’ conventions and motifs, notably the Russian icon and the *lubok* (a popular print, characterised by simple graphics and narratives derived from religious stories and popular tales). The first exhibition opened in March 1912, under the humorous title the “Donkey’s Tail”. Malevich sent no less than twenty-four Fauvist and Primitivist compositions to this event, which also included works by Marc Chagall and Vladimir Tatlin. Malevich’s contributions were mostly brightly coloured paintings of peasant scenes, conveying a sense of expressive power. It was through this fledgling association that Malevich enjoyed his first taste of public acclaim, announcing his name as a major painter for the first time. He continued his association with Donkey’s Tail into 1913, with the launch of an exhibition titled ‘Target’ in Moscow. At this second show, Malevich displayed a new Futurist rendition of his peasant subjects.

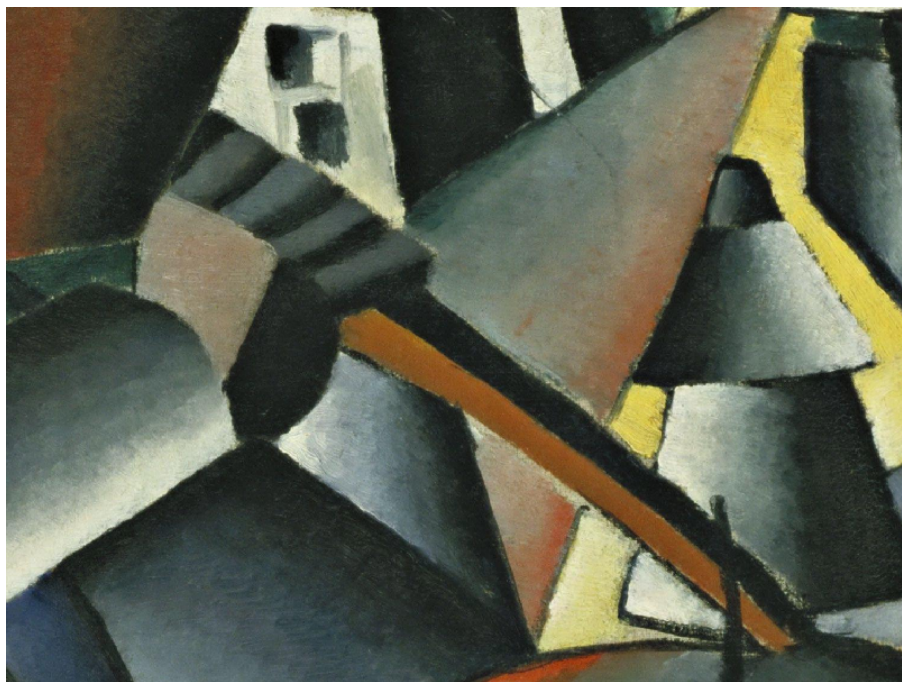
Housed today in New York’s The Museum of Modern Art, *Woman with Water Tails* adopts a more intimate and detailed view of a single peasant figure. The majority of the canvas is constructed as a geometrised depiction of a peasant woman carrying two water buckets, connected by a wooden yoke. At first it is difficult to deconstruct the intended scene, as the canvas forces us to interact and engage with the scene. The only obvious representation is the water pails, the yoke and the woman’s grasping hand— the rest of the composition is left for us to decode for ourselves. The canvas is formed of convex trapezoids and truncated cone shapes, with gradual transitions of black

and white, implying a metallic appearance.

The background landscape is minimal and only implied, mostly blocked by the simplified forms in the foreground. A few yellow, green and white forms suggest the presence of the path along which the woman is walking. This tentative hint of a stable ground causes a sense of disorientation, as though the path is perilous. The red-brown parallelogram to the left of the hand would appear to be the peasant woman's head, though it is too low for a true depiction, suggesting that she is constrained by the canvas' dimensions and has to lean forward to fit in, emphasising the sense of anxiety.

Woman with Water Pails was exhibited in Saint Petersburg at the Union of Youth exhibition in November 1913. In the accompanying catalogue for the show, Malevich intimated that the scene depicted was not one produced by ordinary sight and logic, but instead through a highly developed and profound perception of the world. The canvas is a noted example of his movement towards full abstraction. Although there is a represented form, it is so powerfully embedded into its surroundings that the figure is almost indistinguishable from the natural world. Rendered into its most fundamental depiction, the figure of the peasant woman — carrying one of life's most precious commodities — is presented as an enduring symbol of undisputed importance.

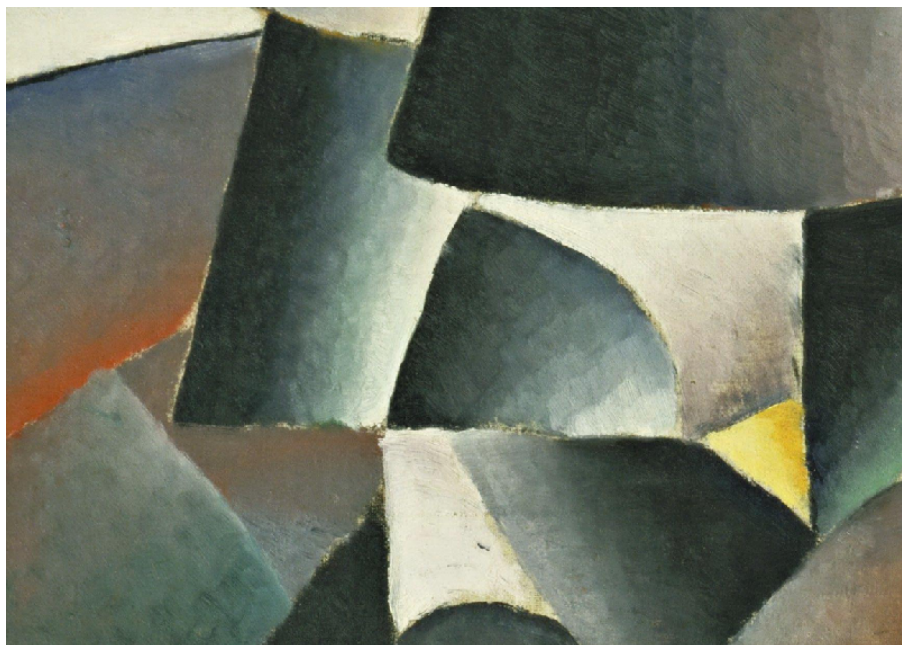




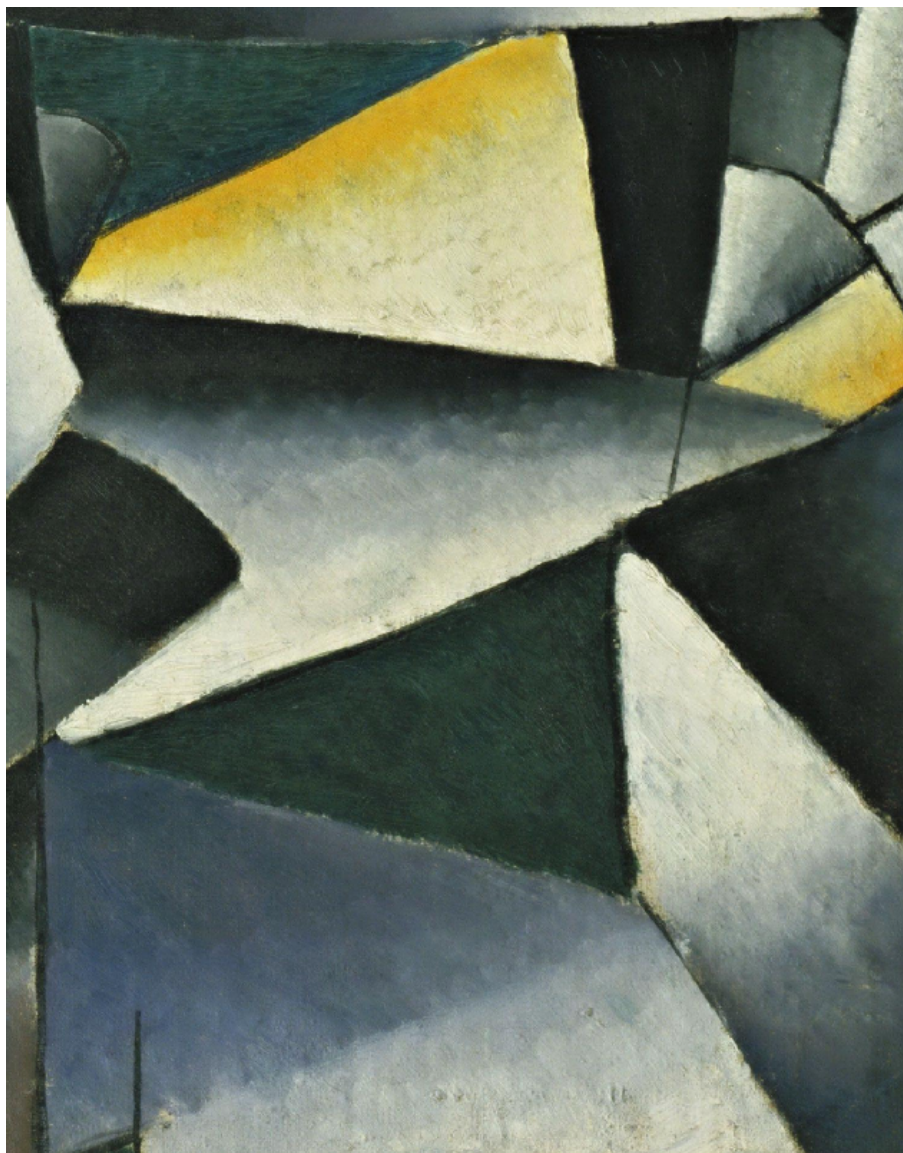
Detail



Detail



Detail



Detail



Detail



Another Neo-Primitivist work by Malevich from the same period: 'The Woodcutter', 1912

The Knife Grinder (1913)

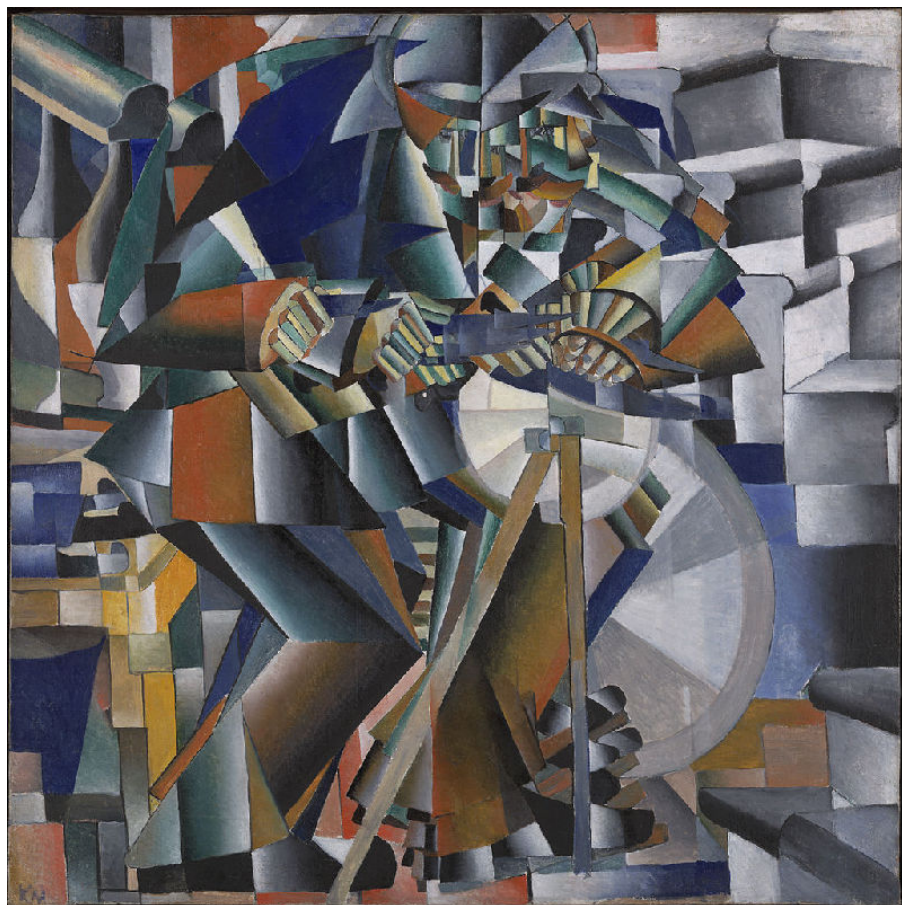


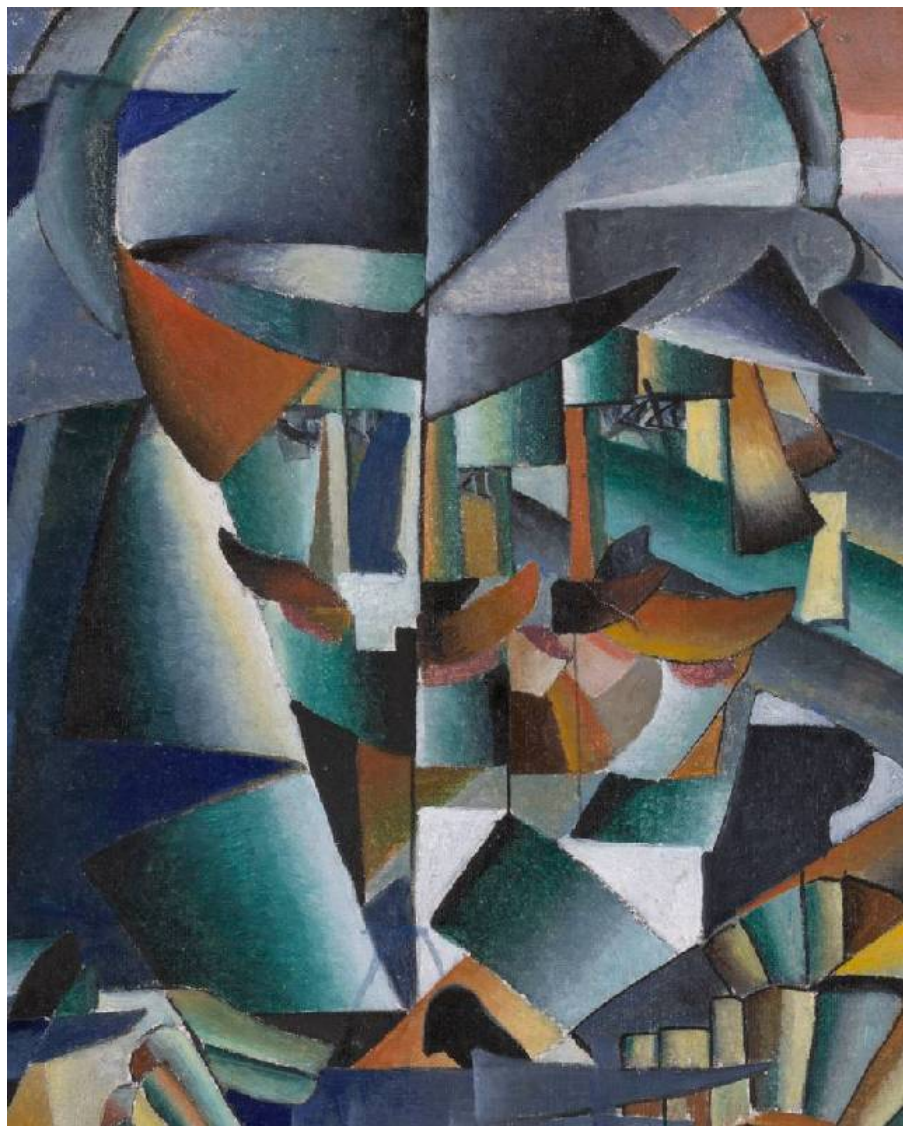
One of Malevich's most enduring images, *The Knife Grinder* is an example of his emerging Cubo-Futurism style. This early twentieth-century Russian art movement is characterised by its amalgamation of artistic elements of Italian Futurism and French Analytical Cubism. Cubo-Futurism was the main school of painting and sculpture practiced by the Russian Futurists. In 1913, the term 'Cubo-Futurism' first came to describe works from members of the poetry group 'Hylaeans,' as they moved away from poetic Symbolism towards Futurism and *zaum*, the experimental visual and sound poetry of Kruchenykh and Khlebnikov. Later in the same year, the concept and style of 'Cubo-Futurism' became synonymous with the works of artists within Russian post-revolutionary avant-garde circles, as they explored non-representational art through the fragmentation and displacement of traditional forms, lines, viewpoints, colours and textures. Another principal concern of Cubo-Futurist artists was an ideological interest in collective renewal and deconstruction — a notion born of their post-revolutionary context — wherein each artist was free to create their own aesthetic consciousness, based on the concept of revolution and collective action through reinterpretation of social traditions.

Malevich first exhibited *The Knife Grinder* in March 1913 at Moscow's "Target" exhibition. It portrays a single hunched peasant, bending over a revolving grindstone, as he sharpens a knife. Reprising the theme of the simple, yet industrious laborer, the grinder appears constrained in the narrow dimensions of the composition, as seen in other peasant forms in previous works. In this canvas we can detect a change in Malevich's application, influenced by the works of the Italian Futurists Gino Severini and Umberto Boccioni. The grinder is illustrated in a fragmented arrangement of displaced and repeated forms, similar to the Italian models. The figure is represented from differing angles, in keeping with the Cubist tradition, with the head and shoulders portrayed directly before us, straight on, while the feet and legs are depicted in profile. The hands, arms and foot operating the treadle of the grinder's wheel are depicted in various positions, replicating the movement of stop-time photography. This effect is enhanced by the suggestion of shavings

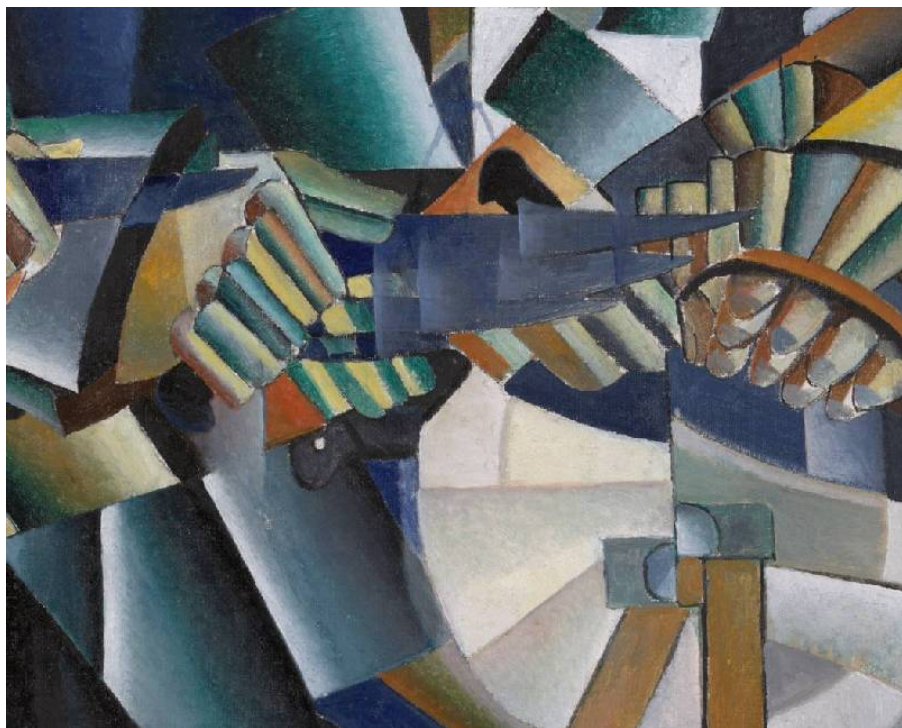
of metal, shown as chunks of green sparkling and shooting out around the grinder's face and hands. The varying viewpoints achieve a dynamic sense of movement and three-dimensional depth, while the other forms surrounding the figure appear static and lifeless in comparison. The preoccupation with spatial depth is a new approach for Malevich, who renders the grinder's form as heavy and solid, the heavy fragmented limbs projecting out of the canvas.

Seven years after its unveiling, *The Knife Grinder* was purchased by the Soviet government, intended for a program of providing new artworks for museums of contemporary art throughout Russia. These holdings formed the basis on which David Shterenberg organised the "First Russian Art Exhibition" in Berlin in 1922. The raised profits from the exhibition were donated for Russian famine relief. After the show, the canvas was bought for \$41.62 by the American artist and collector Katherine Dreier, who was the founder of the Société Anonyme. This art organisation was established in 1920, with the objective of sponsoring lectures, concerts, publications and exhibitions of modern art, including the International Exhibition of Modern Art at the Brooklyn Museum in 1926. Between 1920 and 1940 they held 80 exhibitions showing mostly Cubist and abstract art. *The Knife Grinder* was featured in at least seven exhibitions in America prior to World War II, before being donated to Yale University Art Gallery, New Haven, in 1941.

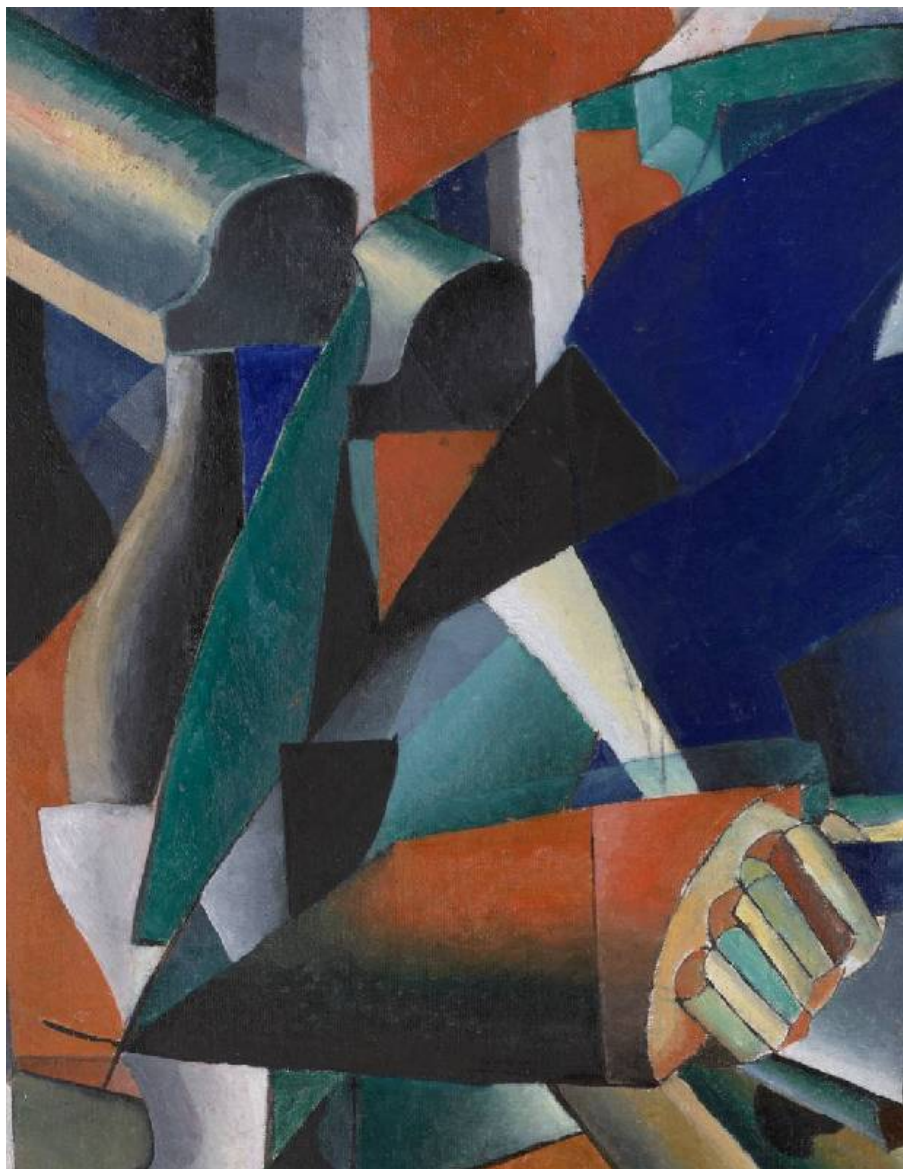




Detail



Detail



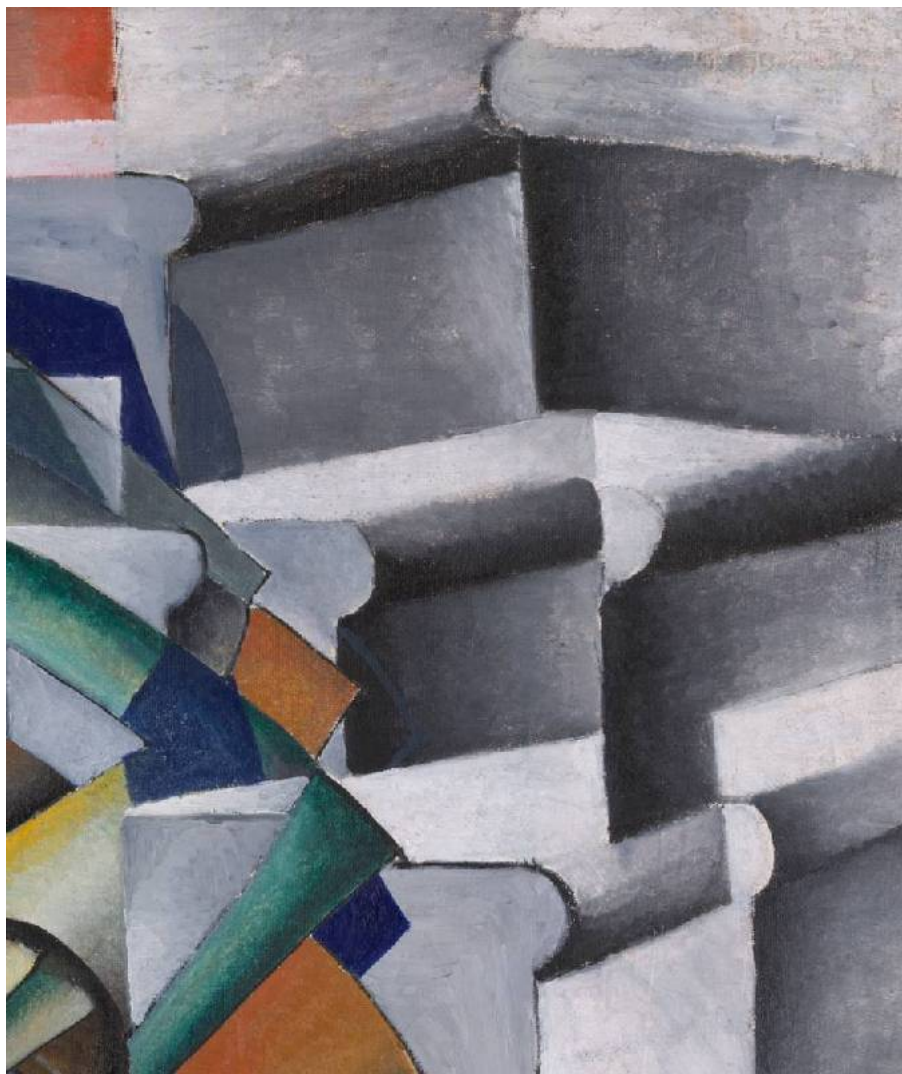
Detail



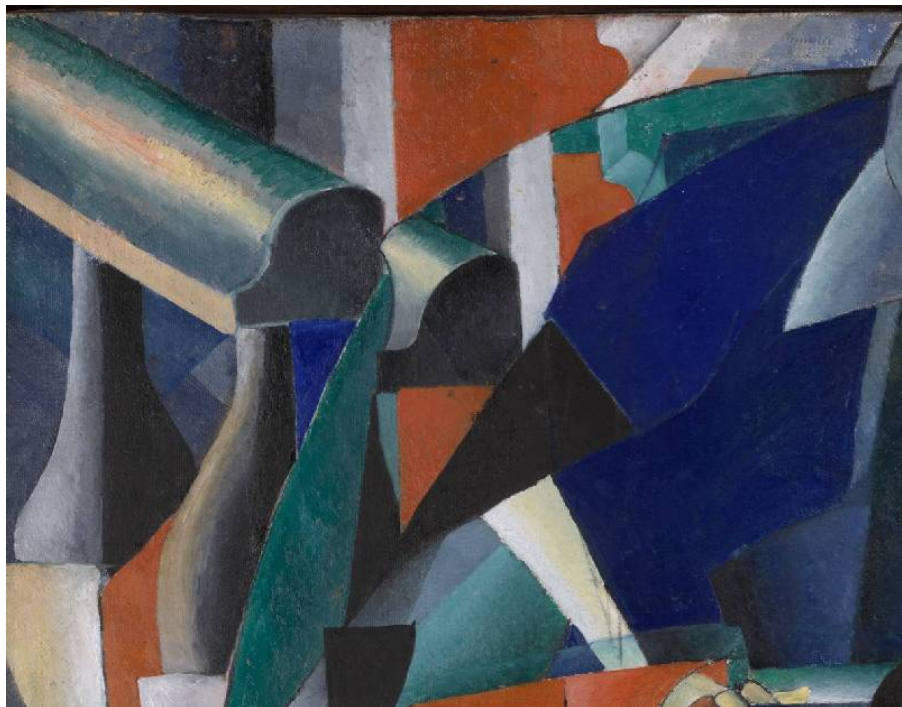
Detail



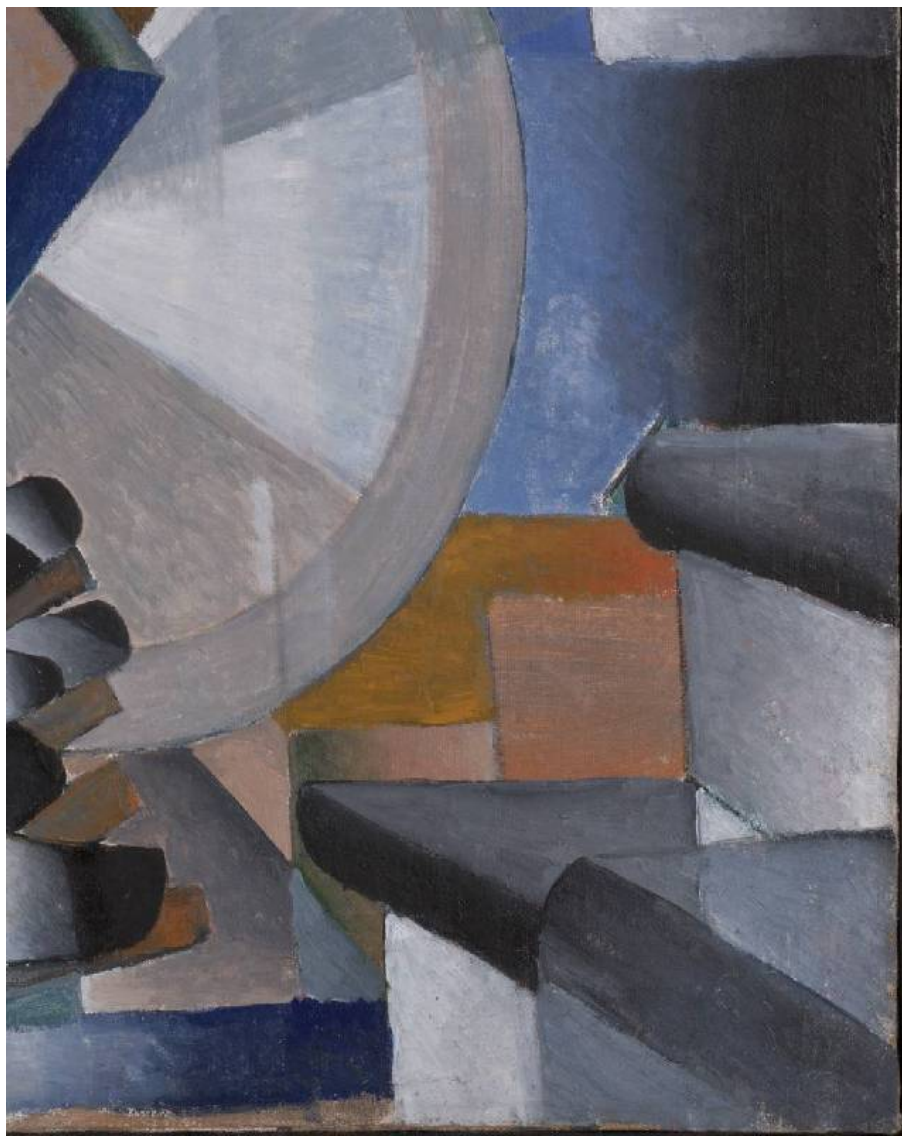
Detail



Detail



Detail



Detail



Umberto Boccioni (1882-1916) was an influential Italian painter and sculptor, who helped shape the revolutionary aesthetic of the Futurism movement. Despite his short life, his approach to the dynamism of form and the deconstruction of solid mass guided artists long after his death.



'Elasticity' by Umberto Boccioni, Museo del Novecento, Milan, 1912



Katherine Dreier, 1910. Dreier (1877-1952) was an American artist, lecturer, patron of the arts and social reformer. Due to her parents' wealth and progressive attitudes, she enjoyed a fine art education and amassed a large collection of avant-garde masterpieces, which was donated to Yale University.

Samovar (1913)



In spite of his blossoming development and increased range of experience, Malevich suffered great poverty in his early years as an artist. Things had come to such a pass in the autumn of 1913 that he resorted to the occupation of running a boarding house in the Moscow suburb Sokolniki, in desperate need of fighting off his hunger and impoverished state. Surviving letters reveal that he could not even afford to eat at a workers' cafeteria. Amongst the pressing and menial cares of changing beds, transporting coal and cooking meals for the tenants, Malevich was absorbed in his studies of the new emerging style of Cubism. Many of the mundane domestic objects that occupied his time thus became subjects for his paintings. Ordinary items such as lamps, clocks, knives and, of course, that most indispensable of all Russian household objects, the samovar, took centre stage in his compositions.

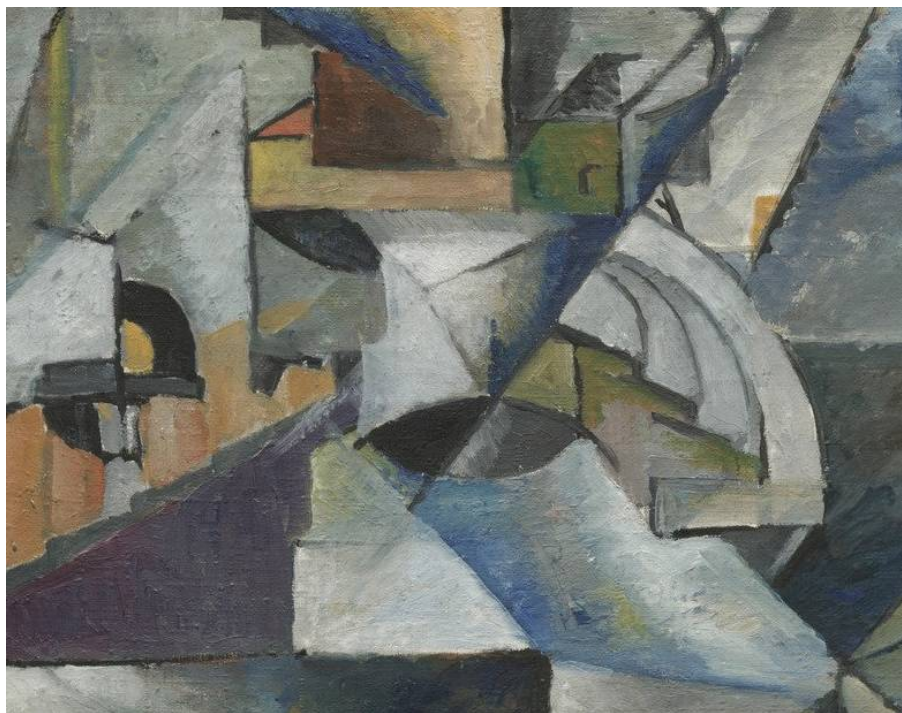
The Cubism movement was revolutionising the European art world, inspiring related movements in music, literature and architecture. For many art historians today, Cubism is judged to be the most influential art movement of the twentieth century. It was principally pioneered by Pablo Picasso and Georges Braque, who had been influenced by the representation of three-dimensional form in the late works of Paul Cézanne. In the early years of the twentieth century, increased focus was given to Cézanne's revolutionary idea of depicting alternative views in a single painting. Following a landmark retrospective of Cézanne's paintings at the Salon d'Automne of 1904, his latest works were displayed at the 1905 and 1906 Salon d'Automne, followed by two commemorative retrospectives after his death in 1907. Picasso and Braque decided to portray objects as analysed, fragmented and reassembled abstract forms. No longer were they interested in depicting objects from a single perspective; now the artist could depict the subject from a multitude of viewpoints, allowing greater context, with increased potential of interpretations. Other principal concerns of the movement are the faceting or simplification of geometric forms, as well as the association of mechanization and modern life. In time, offshoots of Cubism developed, including Orphism, Abstract art and later Purism in France. Further afield, the impact of Cubism

was far-reaching, with the emergence of Futurism, Suprematism, Dada, Constructivism, Vorticism, De Stijl and Art Deco. Contemporary art would never be the same again.

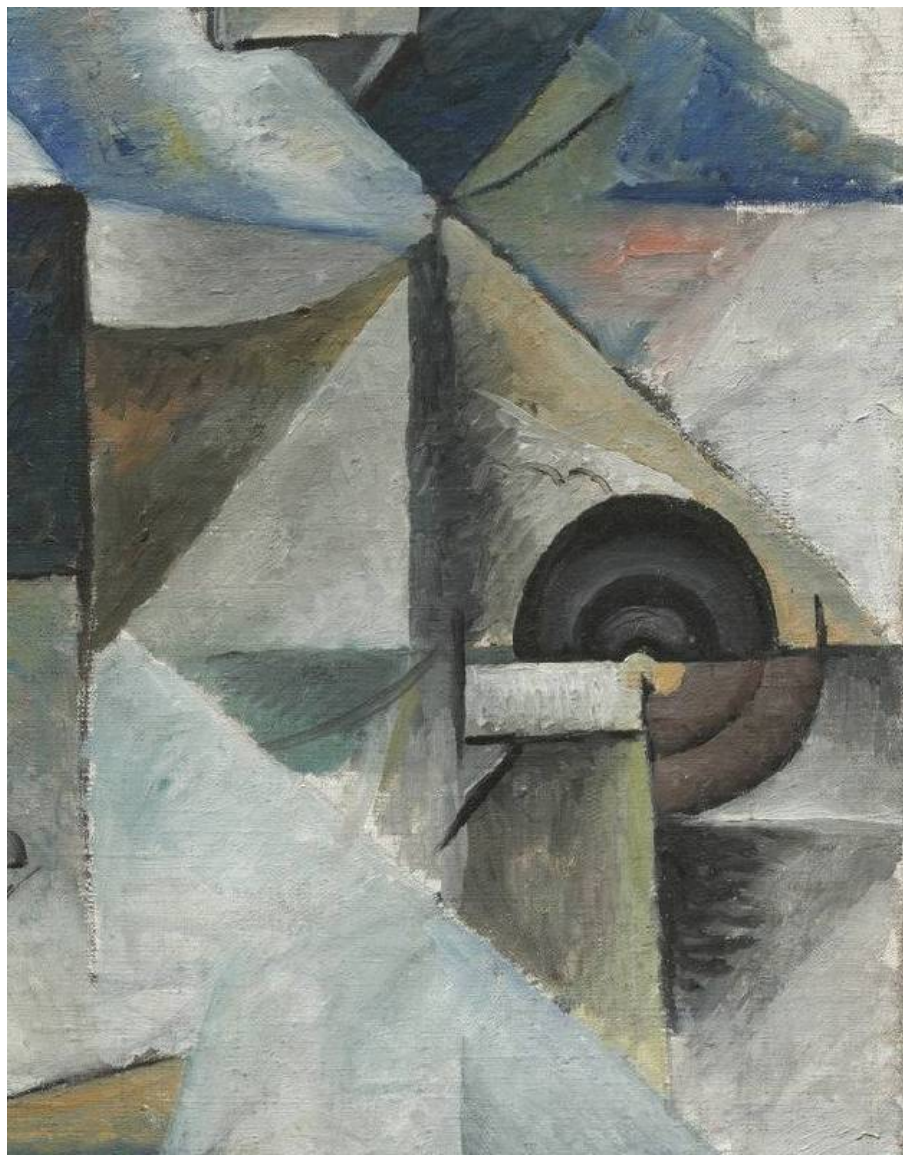
In *The Samovar*, Malevich constructs a diagonal grid and employs a painting technique much different from his previous works of simplified and refined surfaces. Now, the composition is formed of loose and tangible brushstrokes, imbuing the canvas with a more spontaneous and gritty impression. Malevich's choice of palette is similar to the colour ranges usually associated with the French Cubist works of the time: greys, blacks, browns etc. The depicted samovar, resting on a wooden table, is much more difficult to interpret, compared to the previous plates, due to the schematization (the act of reducing to a scheme or grid like structure) of the forms. To aid the viewer, the artist provides a few drawn lines in the lower centre section, suggesting the samovar's base and tap. This hint encourages us to continue the interpretation alone, using our own imagination to deconstruct the image – a popular device often employed by Picasso. Curved shapes in the centre right area of the canvas and upper left give a further hint of the wooden knobs and handles usually found on a samovar.

After completing the painting, it was sent to Saint Petersburg for the Union of Youth exhibition that took place in November 1913. Then, through the assistance of his friend Nikolai Kulbin, *The Samovar* was exhibited in the spring of 1914 at the "Salon des Indépendants" in Paris. It was then acquired by the Museum Bureau of the Commissariat of Enlightenment in Moscow and given on deposit to the Museum of Artistic Culture, Vitebsk, before being transferred to the Museum at Rostov-Yaroslavsky in the mid-1920's. The painting appeared in a few auction houses in the 1970's, before finding its way to The Museum of Modern Art, New York, in 1983, where it hangs today as an important masterpiece of modern art.

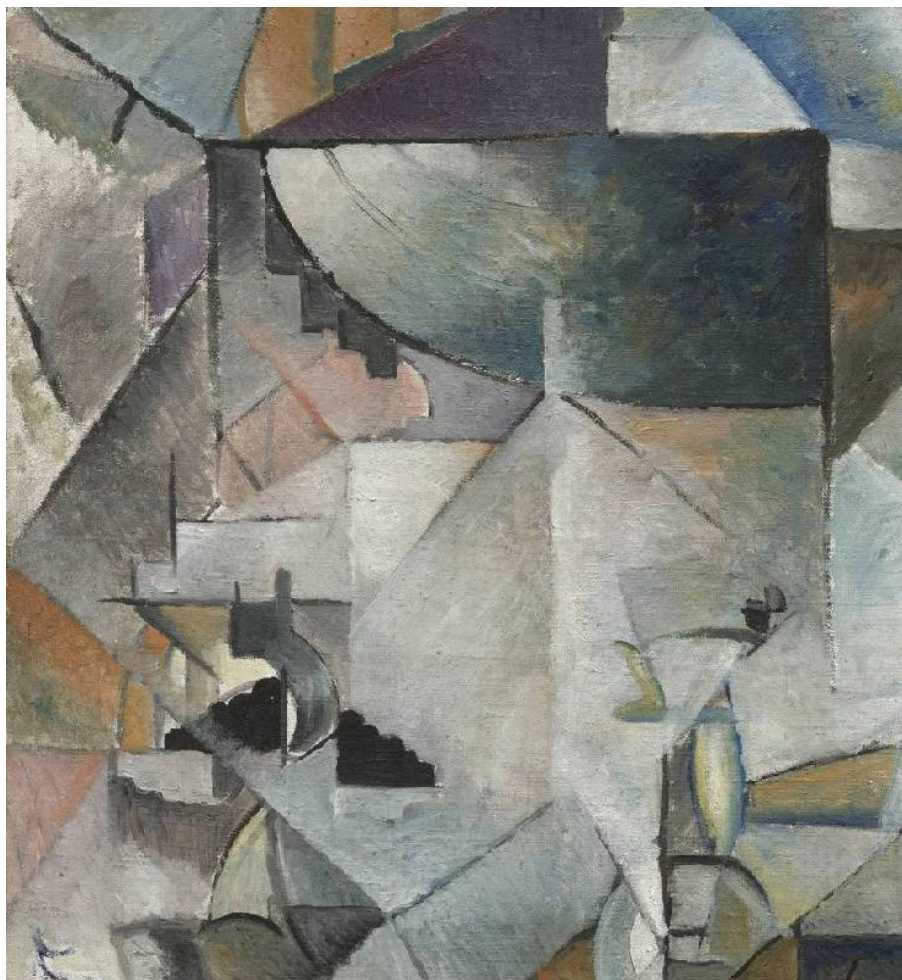




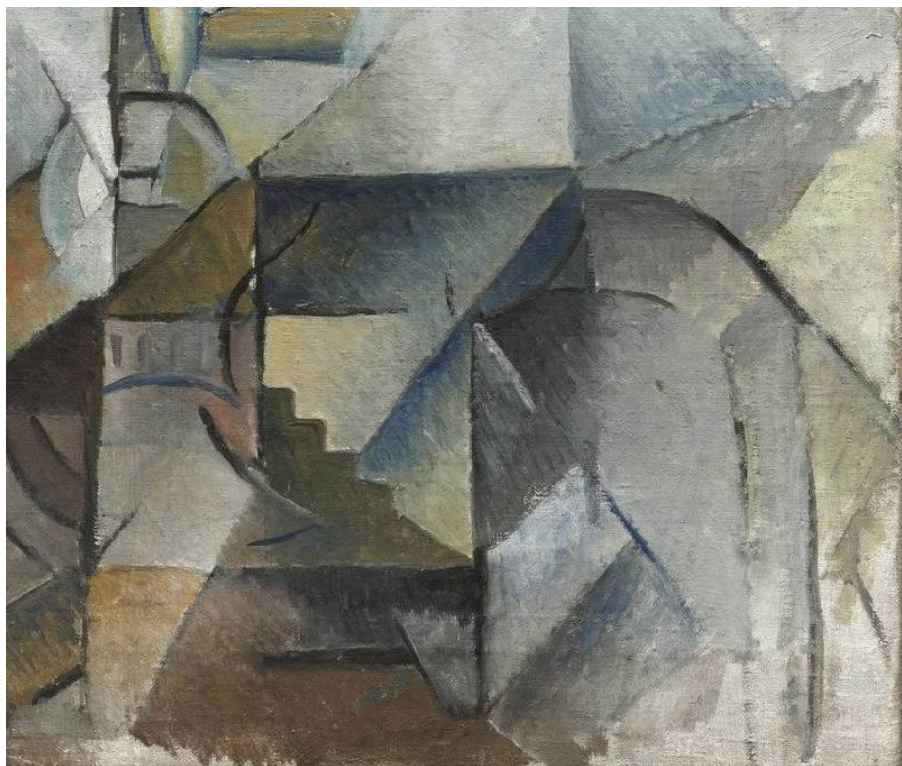
Detail



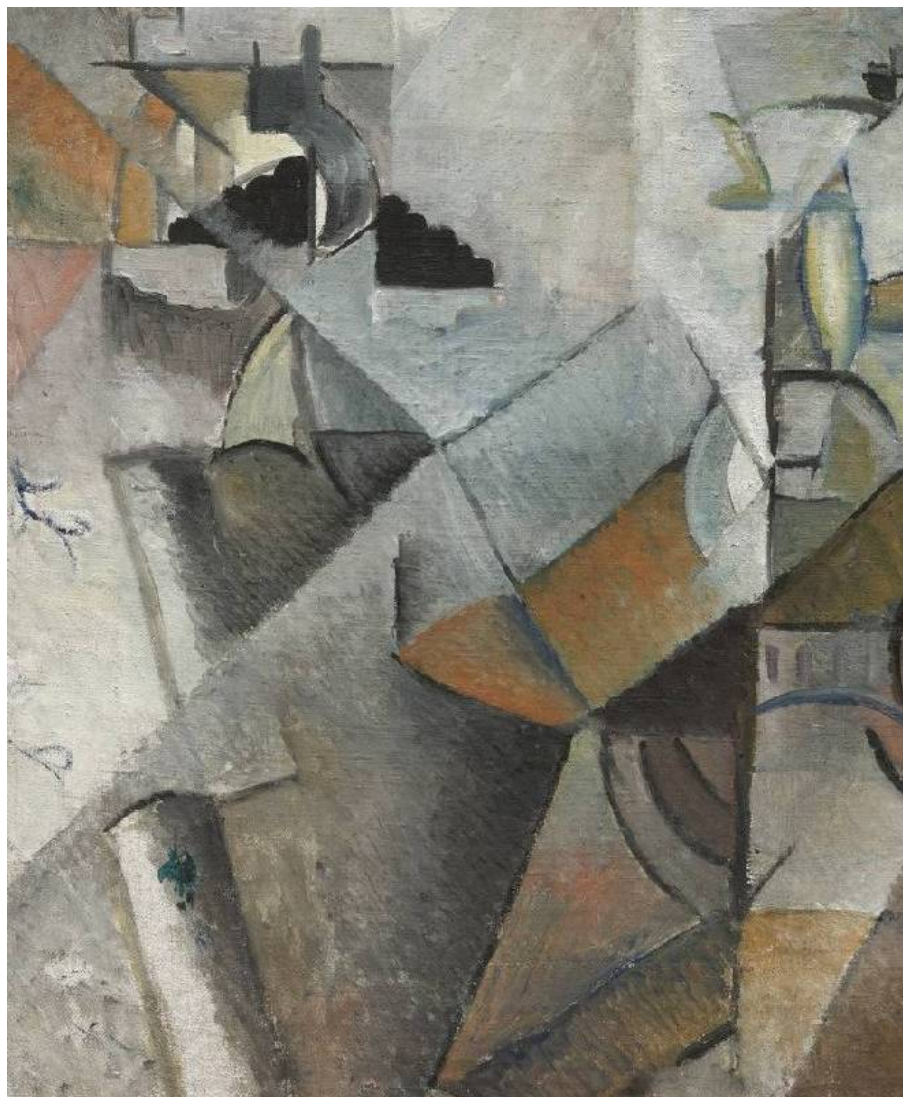
Detail



Detail



Detail



Detail



'Pitcher and Violin' by Georges Braque, Kunstmuseum Basel, 1909



Georges Braque, 1908 — Braque (1882-1963) was a major French painter, collagist, draughtsman, printmaker and sculptor. His most important contributions to the history of art were in his alliance with Fauvism and the role he played in the development of Cubism. Braque's work between 1908 and 1912 is closely associated with his colleague Pablo Picasso.

Lamp (1914)



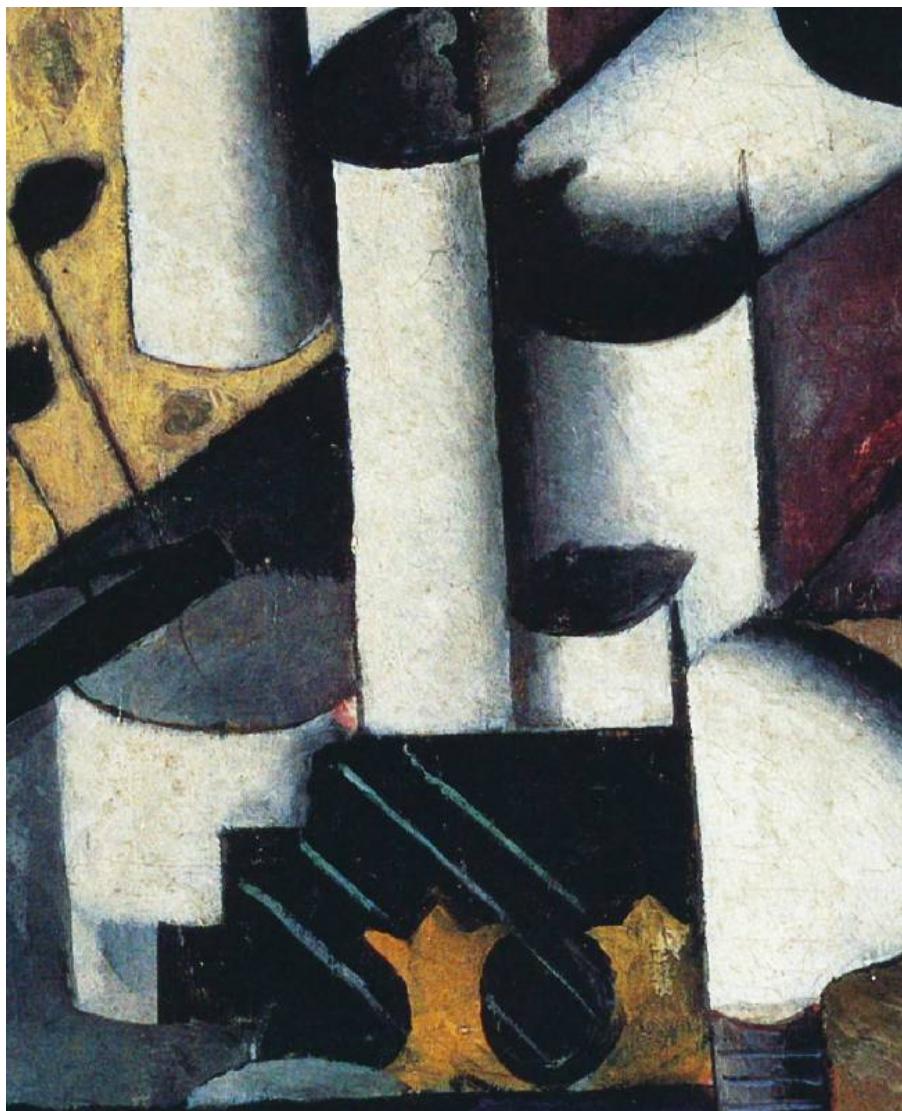
In the mid-1910's Malevich became increasingly interested in the concept of *zaum* — a linguistic experiment in sound symbolism and language, favoured by Russian Futurist poets such as Velimir Khlebnikov and Aleksei Kruchenykh. The idea proposes that *zaum* is a non-referential phonetic entity with its own ontology, using a language organised by phonetic analogy and rhythm, featuring neologisms (new words) that mean nothing. Aleksei Kruchenykh created *zaum*, avoiding grammar and syntax rules, to demonstrate how language was indefinite and indeterminate. His argument was that by introducing disorder into the language, it would better convey the disorder of life. Leading zaumiks collaborated on *Victory over the Sun*, a Futurist opera that premiered in 1913 at the Luna Park in Saint Petersburg. The libretto was written in zaum language by Aleksei Kruchonykh, the music was written by Mikhail Matyushin, the prologue was added by Velimir Khlebnikov and Malevich was allotted the role of stage designer. The opera is notable as the event where Malevich made his first *Black Square*, as part of a design for a curtain. The opera was intended to underline parallels between literary text, musical score and the art of painting. It featured a cast of such extravagant characters as Nero and Caligula, a 'Traveller through All the Ages', Telephone Talker, The New Ones, etc. Alas, it was not well received. Some reports claim that the audience went so far as to react violently to the performance, and the critical reception was negative, to say the least. Still, this new ideology would provide the young artist with a rich vein of material for future compositions.

Malevich utilised his Cubist technique as a means of expressing *zaum* — thoughts beyond the intellect. By adopting abstract forms and un-naturalistic imagery, he intended a heightened perception of the world around us. Housed in the Stedelijk Museum, Amsterdam, *Lamp* (1914) contains several of the motifs that he had recently introduced in the decor for *Victory over the Sun*. There are frequent references to music and opera — most notably in the piano keys in the lower right section, as well as the musical notes and the curved neck of a musical instrument to the left.

The canvas reveals a new shift in the Cubo-Futurist style. It is organised in a diamond structure, with almost empty corners, giving the principal figures in the centre increased emphasis. These shapes appear to be united in meaning, as though they have been glued together in their disordered mass; separate yet interdependent forms. Unlike in *Samovar*, many of the depicted forms are recognisable, such as the lamp in the upper left section, with modelled depth. Much analysis has been given to this combination of forms and the construing of any implied meaning. One of the most mystifying forms is the dark square with diagonal light lines in the centre, suggesting a window. Apart from the Russian fortress tops represented flatly on the window form, there is no indication of what we might see if we were to peer inside. To the right of the window, a straight blue ladder seemingly invites us to climb up and look within, hinting at the artist's playful nature. The composition challenges our perception of the abstract view. What might we see and, more importantly, given the musical references, what might we hear if we were to enter the canvas?

Lamp was first revealed in February 1914 at the Moscow "Jack of Diamonds" exhibition. Later in the spring of 1921, Malevich included the canvas in a group of works that he attempted to sell to the Russian government's museum collections. However, this time it was rejected.





Detail



Detail



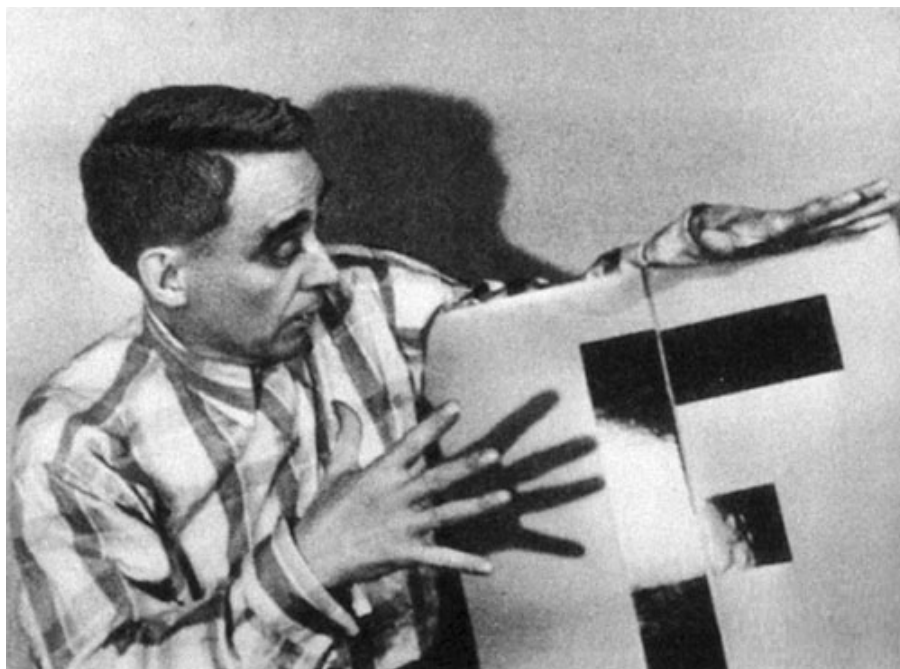
Detail



Detail



Detail



The creator of 'zaum' in 1920: Aleksei Kruchonykh (1886-1968) was a poet, artist and noted theorist of Russian Futurism.

Black Square (1915)



Malevich's studies and theoretical discoveries in the early 1910's paved the way for the formulation of the most significant point in his development; the singlehanded creation of a new style of art. Suprematism utilises basic geometric forms, such as circles, squares, lines and rectangles, painted in a limited range of colours. At first this might appear a superficial style, but it was supported by a framework of complex philosophical ideas. Although Malevich would paint in the Suprematism style for fewer than five years, his work would never be the same again.

He announced the Suprematism movement in the 1915 'Last Futurist Exhibition of Paintings 0.10', in St. Petersburg, where alongside 13 other artists, he exhibited 36 works. The word 'Suprematism' was coined in reference to an abstract art based upon "the supremacy of pure artistic feeling", rather than on a visual depiction of objects. No longer would the viewer be given recognisable forms to interpret a painting; now they must decode the artist's own emotional response through the aid of elementary forms. Several years later, Malevich defined the concept of Suprematism in his book *The Non-Objective World* (1927):

"Under Suprematism I understand the primacy of pure feeling in creative art. To the Suprematist, the visual phenomena of the objective world are, in themselves, meaningless; the significant thing is feeling, as such, quite apart from the environment in which it is called forth."

The artist developed a Suprematist "grammar" based on fundamental geometric forms; in particular, the square and the circle. In the *0.10 Exhibition*, the centrepiece of the show was *Black Square*, which was placed in what is regarded as the 'beautiful' corner in Russian Orthodox tradition, where the main icon in a house would be positioned. Heralded as an important milestone in the course of modern art, this image marks a breakthrough in Malevich's career. The oil on linen artwork is frequently identified by critics, historians, curators and other artists as the "zero point of painting".

Black Square had first appeared as part of a design for the *zaum* opera

Victory over the Sun. In total, Malevich made four variants of the subject, of which the last is thought to have been painted during the early 1930's. After unveiling his first version in 1915, Malevich made these remarks about the painting:

"It is from zero, in zero, that the true movement of being begins."

"I transformed myself in the zero of form and emerged from nothing to creation, that is, to Suprematism, to the new realism in painting – to non-objective creation."

"The experience of pure non-objectivity in the white emptiness of a liberated nothing."

Of course, a picture that presents a black square against a white background, framing an equidistant border, will appear to be an entirely simplistic achievement; something that a child could produce with a set of paints. However, what is so important about this work and why it is so highly revered today, is not what the artist is representing in the composition, but what he is *taking away* from it. The representation of a bodily experience has been a fundamental concern of Western art since before the Renaissance. However, Malevich's bold defiance of this concept is proclaimed by the absence of a human form. Imbued with the spirit of the Russian mystical tradition, Malevich's Suprematist works embrace the compact dimensions and flat simplicity of a religious icon, while offering the artist, as well as the viewer, a boundless possibility of exploration. We no longer need to place the physical body in the composition; we are set free from the constraints of human existence, allowed to explore the capabilities of our thoughts, feelings and emotional response.

In its current state, *Black Square* looks crackled, scuffed and discoloured by the passing of a century. It spent much of its time deeply entrenched in the Soviet archives, classed among the lowliest of the State's treasures. With the rise of Stalin, Malevich, like other members of the Revolutionary-era avant-garde, was cast into oblivion. Still, the painting is just as important now as when it was first revealed, defying all in its reckless disregard of hundreds of years of art development.

This painting forged a new relationship between the visible world and the artwork itself. Malevich recognised that his new style was an important development in the course of art. It offered the possibility of exploring the sensation of a fourth dimension or an "eternal sensation" as he liked to call it,

leading the way to a philosophical sublime. Suprematist works like *Black Square* quickly achieved an emblematic status — their very simplicity providing a visual strength and intensity, looking ahead to the absolute. When in 1916 he was drafted into the army and feared that he might die before safeguarding Suprematism from being lost forever, he wrote to his friend Matiushin, eager to publish a new book proclaiming the new style.





Detail



Detail



Detail



Detail



Detail



Tretyakov Gallery, Moscow, where 'Black Square' hangs today



A section of Suprematist works by Malevich exhibited at the '0,10 Exhibition', Petrograd, 1915

Airplane Flying (1915)

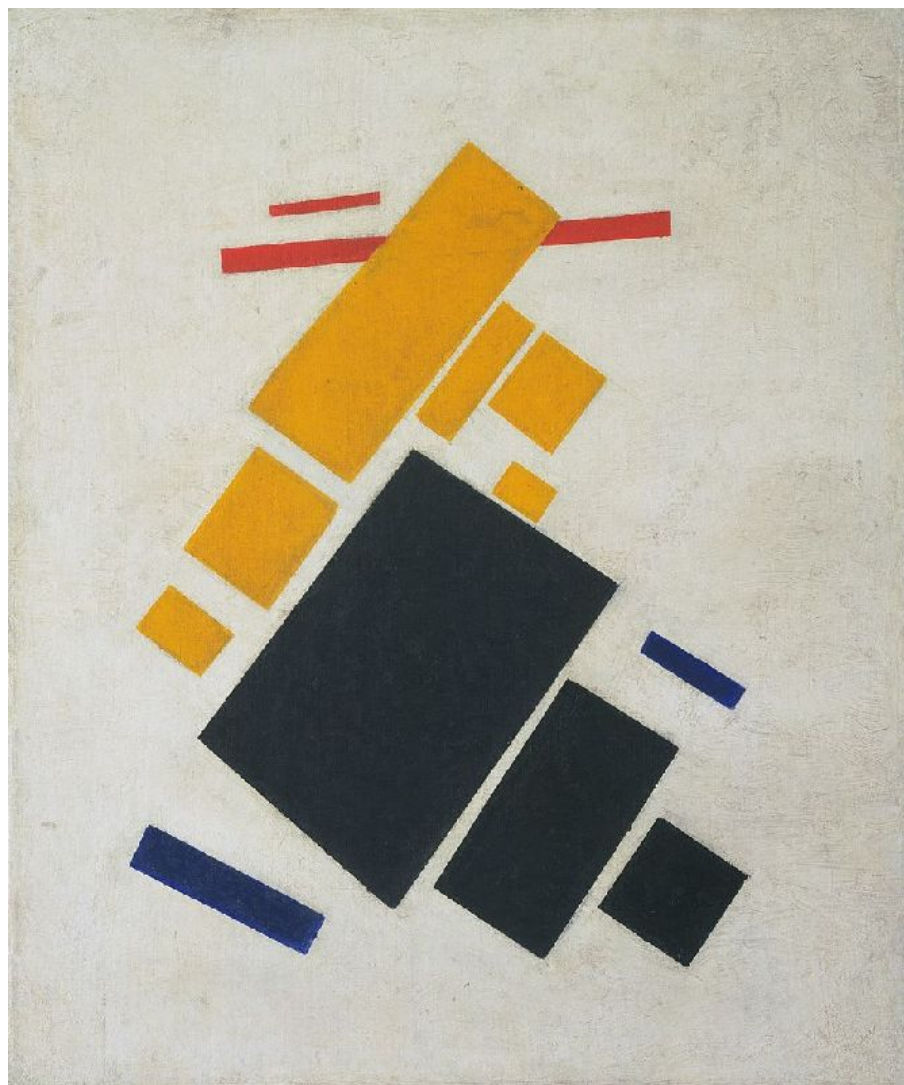


Airplane Flying is one of the Suprematist canvases exhibited at the *0.10 Exhibition* in December 1915, which went on to stir a sensation through their radical use of abstraction. A recurring theme of these early works was the setting of a scene in the air, far away from the more familiar conventions of a landscape or interior setting. In effect, we view the approach of the airplane from above, as the sequence of three thick black lines increasing in size, followed by three yellow rectangles, indicate the relative size and movement of the airplane, which zigzags up into the sky. A red horizontal form is provided as a reference point, which the airplane crosses as it rises, helping us to perceive its course and movement. Although this is no realistic representation of the form that we would normally associate with an airplane, enough has been given to construct the scene. Once more, we are being challenged to interact with the canvas, sensing what is happening through forms not truly connected with the subject. Malevich liked to call this method “objectless”, giving viewers the role of building the subject from hints in the composition. He certainly does not make easy for the viewer though; he uses simplistic shapes and only primary colours, deliberately distancing his work from the visual world and the naturalistic colours that we would normally expect to see.

For Malevich, the important purpose of Suprematism was the bestowing of a new kind of sight, ultimately seeking to eradicate all commonly perceived objects. The explanatory title and the central forms of the painting should be all that a viewer requires in order to visualise the airplane in flight. There are still remnants of Malevich’s Russian Cubo-Futurism work: multiple viewpoints are still a concern; he retains an interest in implied motion; and then there is the recurring theme of advanced technology and new ideas. In unveiling this new type of art, the ambitious artist was keen to promote an elaborate “objectless” philosophy.

In 1935 *Airplane Flying* was purchased from Alexander Dorner of the Hanover Museum by Alfred H. Barr, Jr., the founder of New York’s Museum of Modern Art. Legend tells that the painting was smuggled out of Nazi

Germany concealed in Barr's umbrella and it was first exhibited in America at the 1936 exhibition "Cubism and Abstract Art". It has remained in the Museum of Modern Art to this day.





Detail



Detail



Detail



Detail



Detail



Alfred Barr Jr. (1902-1981) was an American art historian and the first director of the Museum of Modern Art in New York City. In that position, he was one of the most influential forces in the development of popular attitudes toward modern art.

Supremus No. 57(1915)

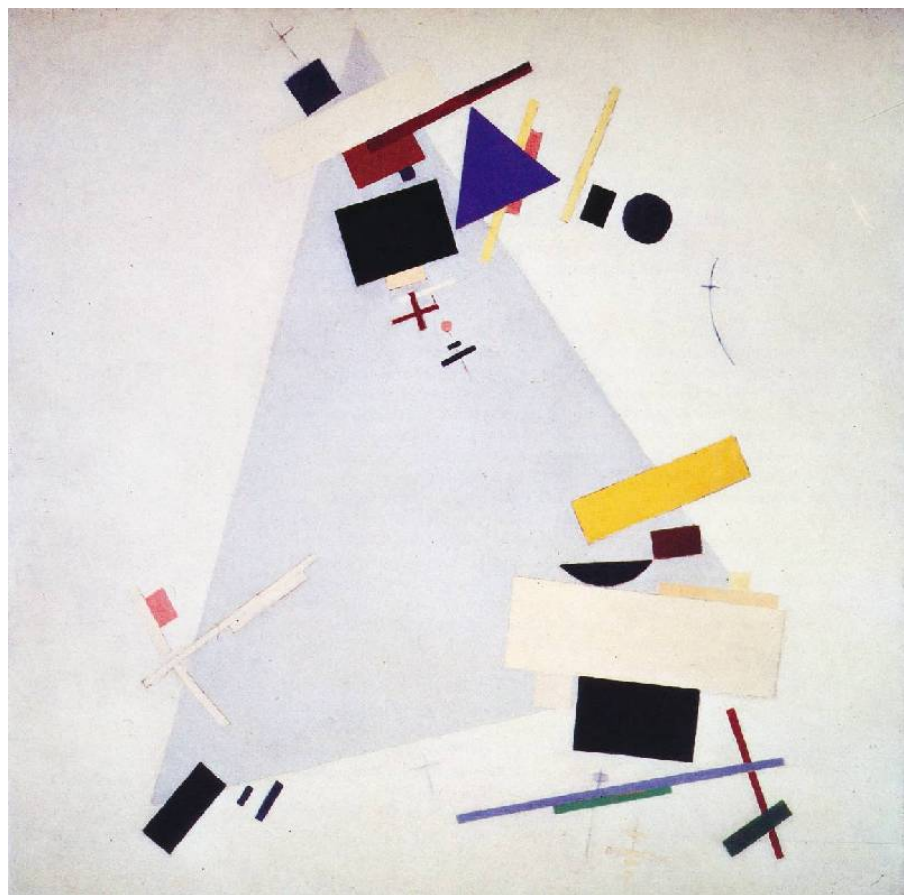


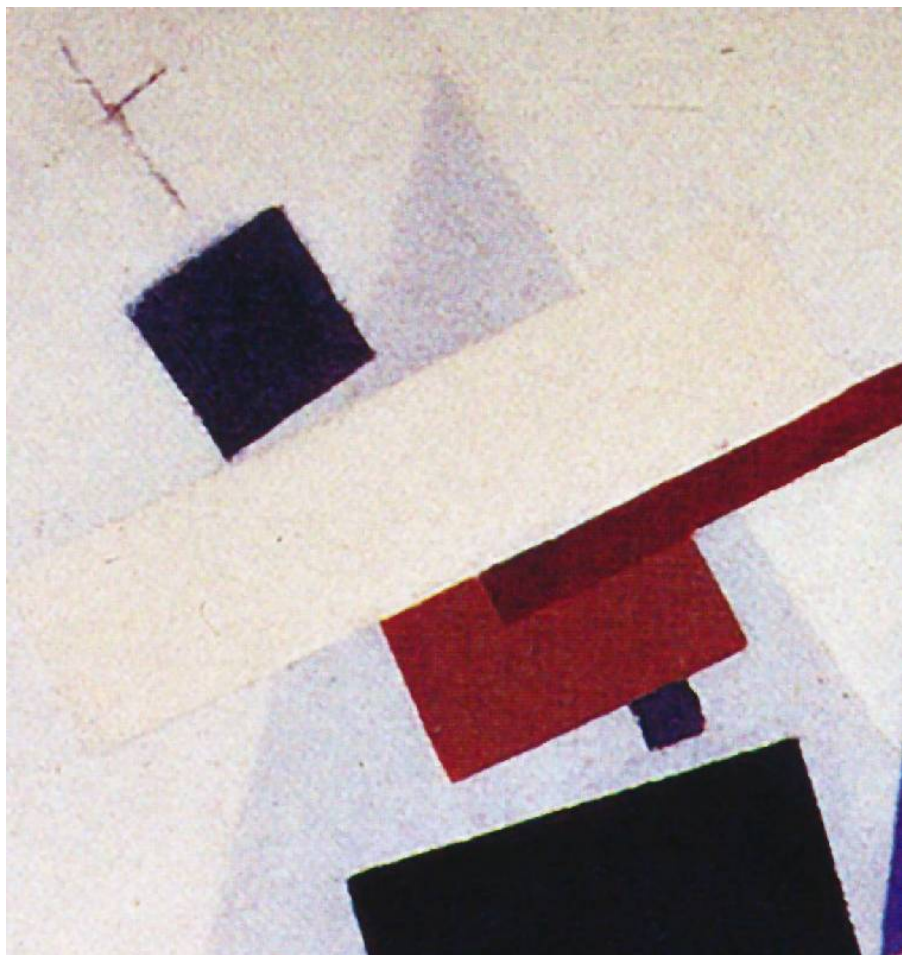
Also known as *Dynamic Suprematism*, this abstract work is square in proportion, with an off-white background featuring a large pale blue triangle in the centre, which is tilted slightly to the left. Painted on top of this central triangle and gathered around its three points, there is a sequence of geometric forms in a range of colours, each positioned at different angles. Spatial tension is conveyed by how the sides of the dominant triangle appear to approach the edge of the canvas, producing irregular areas and forms between its edges. Particularly noticeable is a small triangle in deep blue in the upper section, as well as a bright yellow rectangle to the right and a larger cream-toned rectangle below it. The reduced size of the other forms, which are depicted in soft tones, and their subordinate placement beyond the edges of the prominent triangle, give the impression of depth, as though they are further back from the viewer, floating in protracted space. The square format of the canvas, promoting an empty central section (a convention almost alien to the history of Western art), and its division into disparate, yet harmonious proportions, seem to conjure a surprising tranquillity.

As with many of Malevich's Suprematist works, it employs a uniform layer of paint, as though it has been painted directly on to the canvas, with no indication of preparatory layers or sketches. On the back there is inscribed a Latin script giving the title and date of the composition, whilst written in Cyrillic there is the artist's name and the city of Moscow. Recent scholarship has cast doubt on whether the painting was originally shown at the '0.10' show as previously thought. The precise logic or intended meaning of Malevich's numbering system of 'Supremus' works remains unclear.

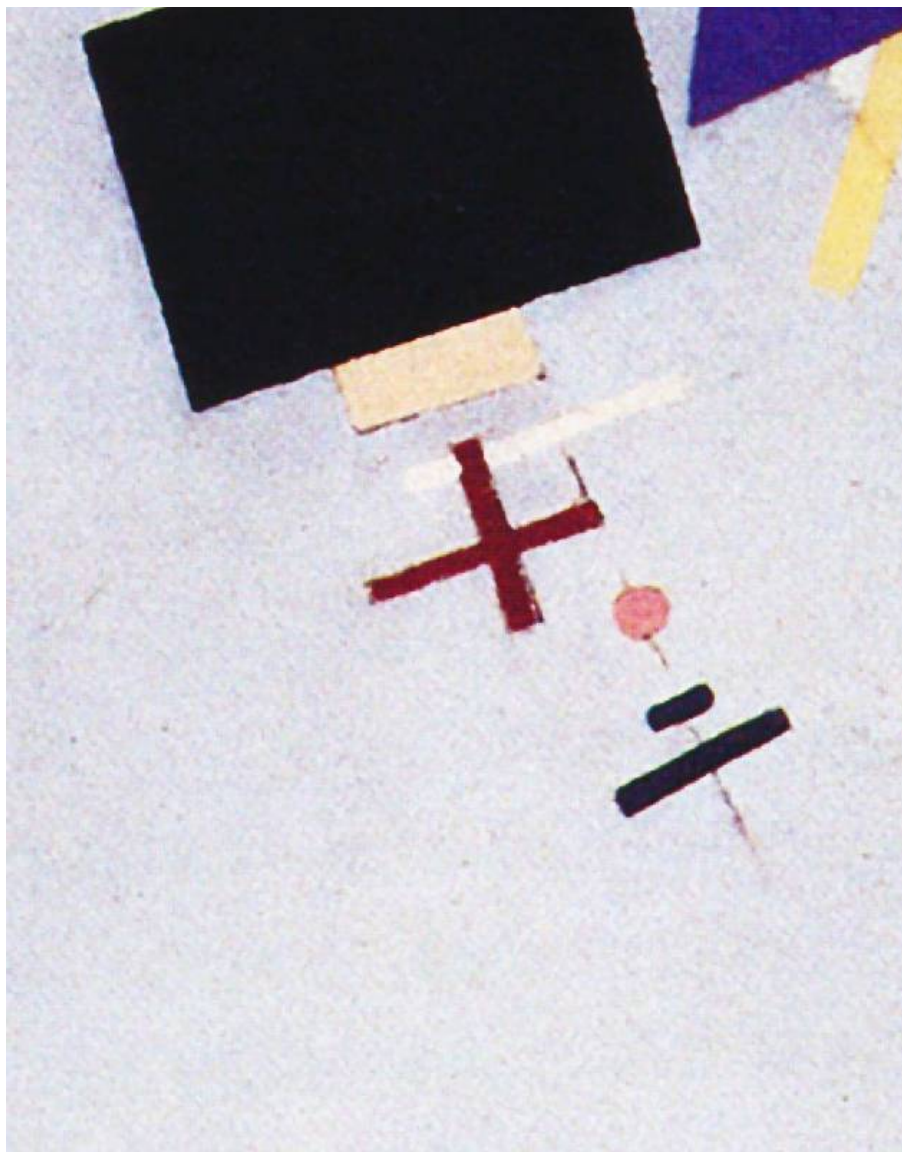
In May 1919, *Supremus No. 57* was bought by the Museum Purchasing Committee of the Commissariat of Public Education, who assigned it the following year to the Museum of Painterly Culture in Moscow. After this organisation was liquidated in 1929, its holdings were transferred to Moscow's Tretyakov Gallery. *Supremus No. 57* remained sequestered after the artist's retrospective, unseen by the public for nearly fifty years. In 1975 it was exported by the Ministry of Culture of the U.S.S.R. in an arrangement to

fund the purchase of several letters by V. I. Lenin. Finally, it was purchased by London's Tate Gallery in 1978.

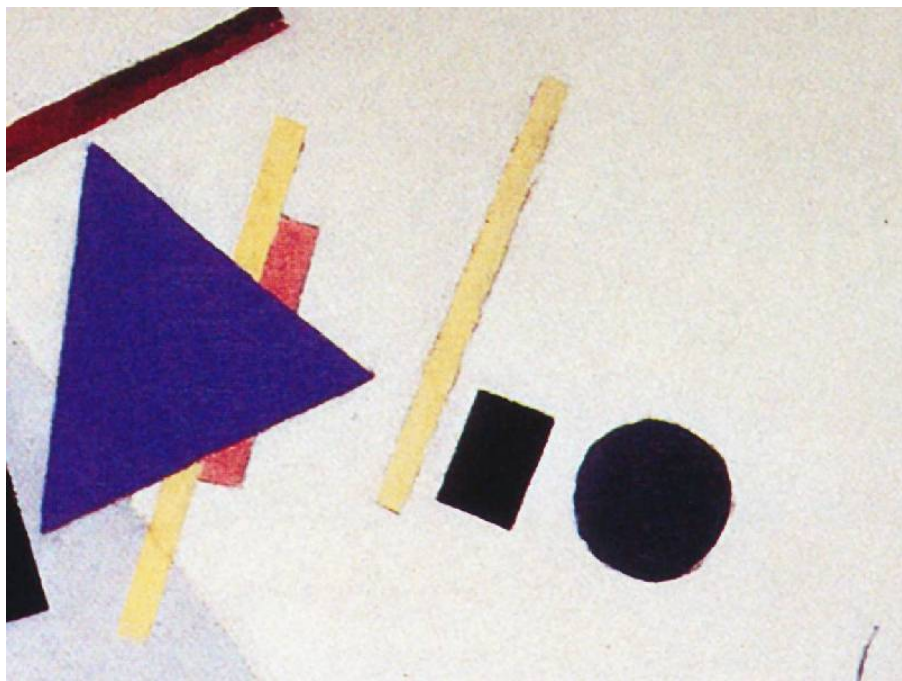




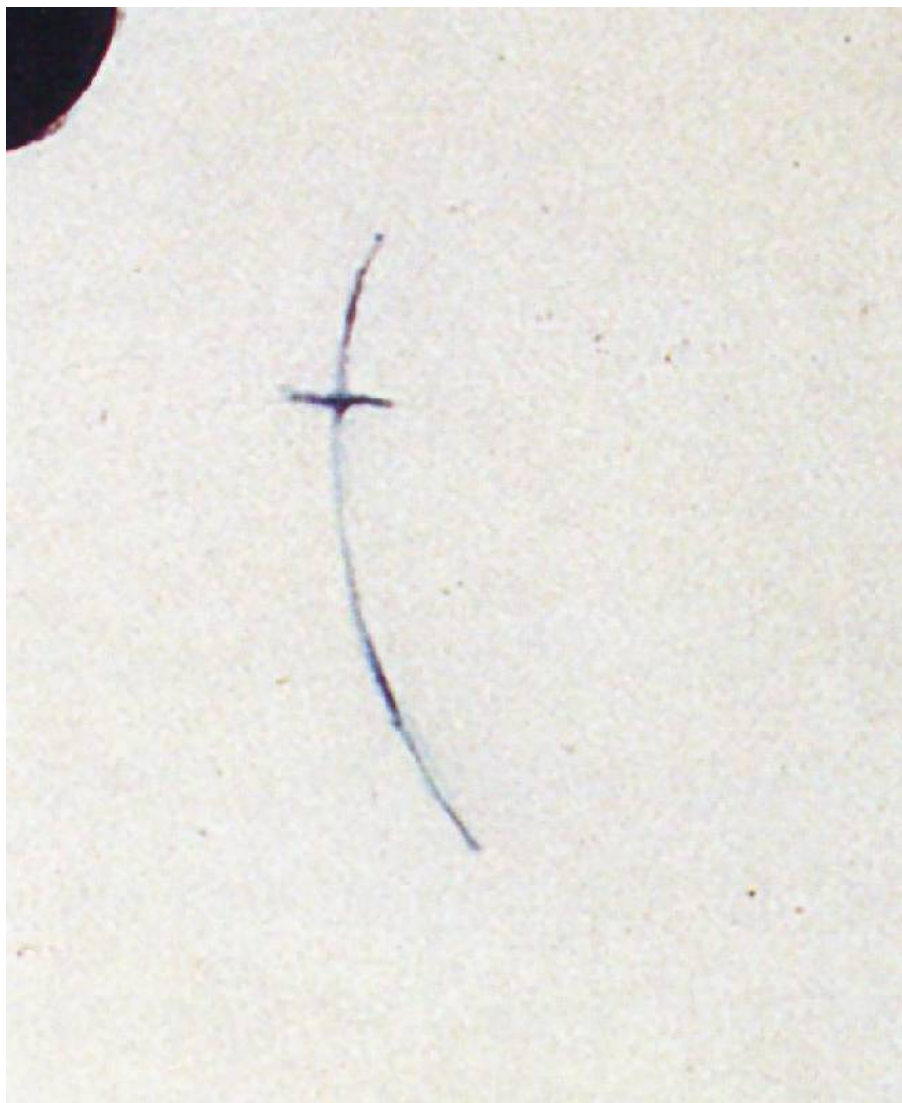
Detail



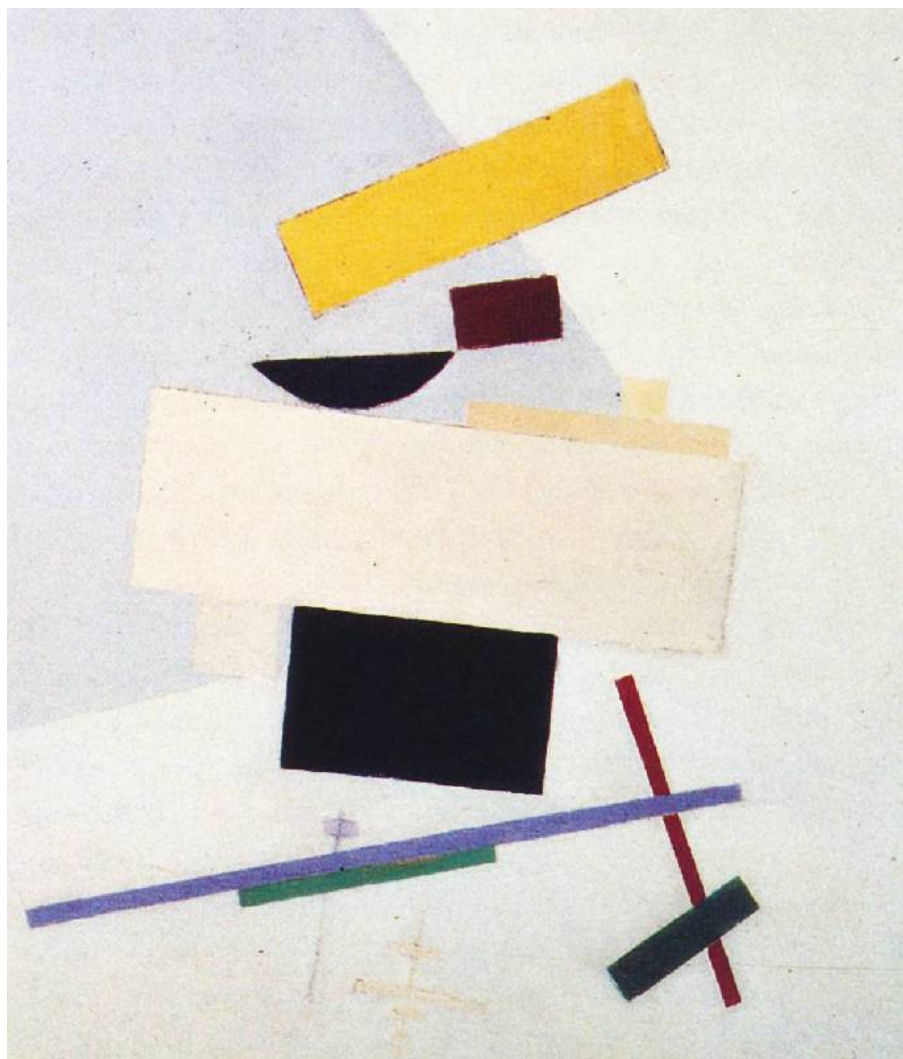
Detail



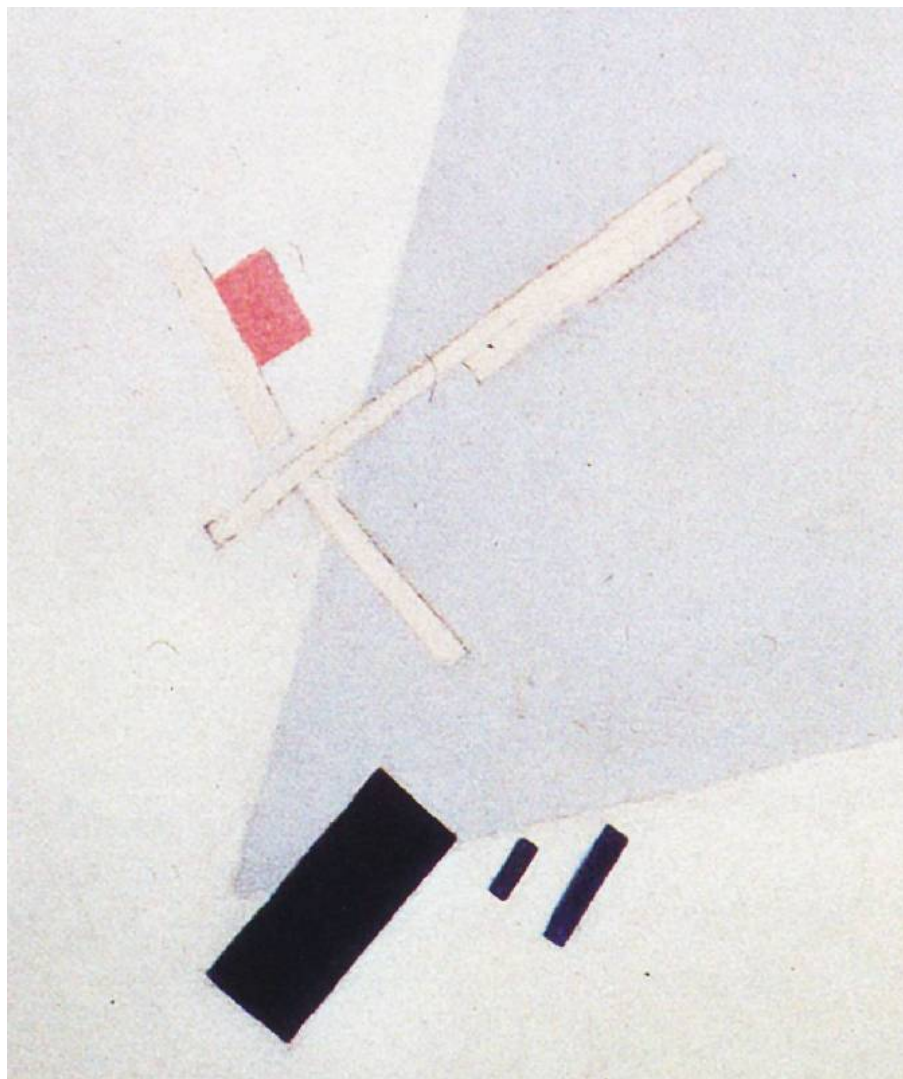
Detail



Detail



Detail



Detail



Tate Modern, London, is Britain's national gallery of international modern art and forms part of the Tate group (together with Tate Britain, Tate Liverpool, Tate St Ives and Tate Online). It is based in the former Bankside Power Station, in the borough of Southwark. It is one of the largest museums of modern and contemporary art in the world.

Suprematist Composition: White on White (1918)



While still serving in the army, Malevich was asked by the Moscow Soviet of Soldiers' Deputies to run their newly organised Art Section in March 1917. At once he set about scheduling workshops in the fine and applied arts, establishing what he described as a free "People's Academy". Following the November Revolution in Russia and the overthrowing of the tsarist government, Malevich was then appointed as the political administrator for the protection of artworks and churches in the Kremlin, and he was also elected as a member of the Moscow division of the Visual Arts Section of the Commissariat of Public Education. His reputation as a pioneering artist for the future would appear secure.

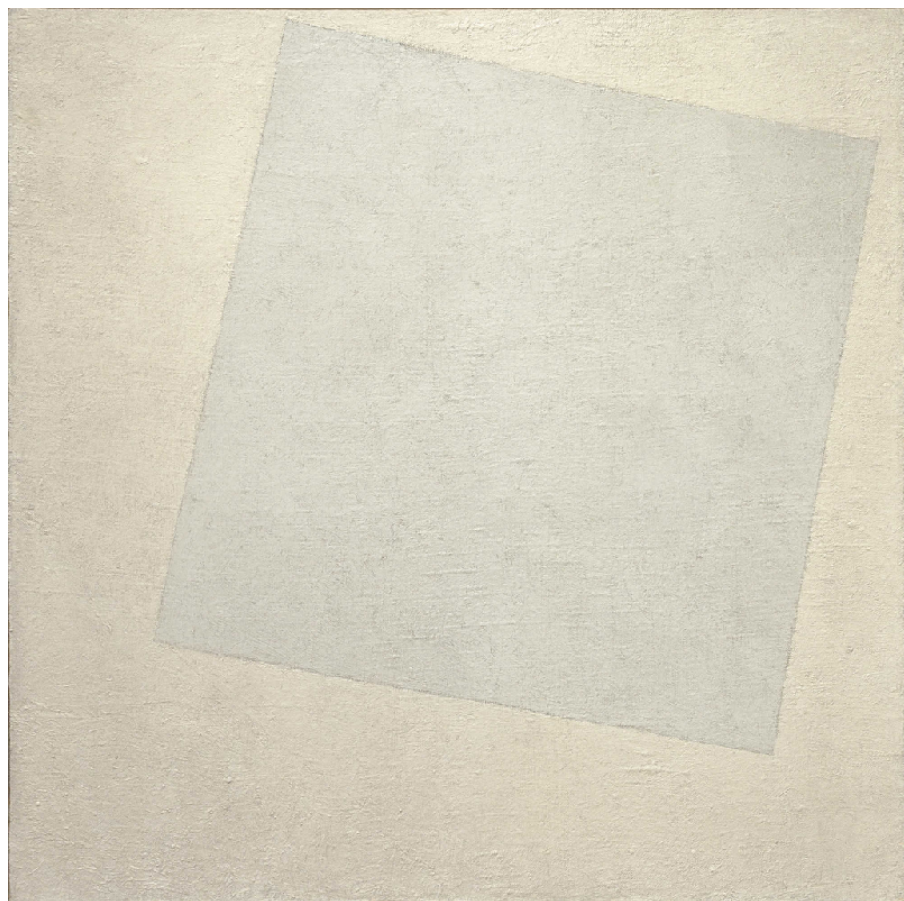
During this important stage of his career, Malevich tirelessly wrote articles for magazines and several books, promoting social and aesthetic ideas. One important publication, *On the New Systems in Art* (1919), argues that modern styles can be likened to sign systems in a metaphysical evolution, moving in quantum steps as it approaches a grand cosmic unity. Malevich's greatest written tract was *The World as Objectlessness* — a long discursive text, written between 1923 and 1926, which sets out his complete aesthetic and philosophical ideology, providing detailed polemics with the state and with contemporary art criticism.

In 1918 he produced a series of 'white on white' canvases, each representing subtle differences between the material and the immaterial. Malevich felt that these compositions demonstrated how an artist could express refined distinctions between the shades and textures of the most basic tone of all: the colour white. The fundamental concern of these intriguing works was the conveying of a sensation produced by non-visible phenomena; for example: a magnetic force, electrical energy, sound etc. He wrote close to the time, "Our eye is worthless. To lay the foundation of our vision on what our eye sees and to accept that which we see as fact, would be a lie." The belief that that the visible world was deceptive would become a prevailing theme of the artist's later works, as he analysed the 'invisible phenomena' that filled the universal void surrounding us. He continued to test the boundaries

between the ethereal and the material, or between existence and non-existence.

Suprematist Composition: White on White (1918) reprises the square-within-a-square format that he had first adopted four years before. Dispensing with most of the characteristics of representational art, there is no reference to a human form; instead we are given the view of bleak and alien sphere to the world of man. The canvas presents a white square, portrayed off-centre and at an angle on a ground, also depicted as white, though of a slightly warmer tone. There is no sense of colour, depth or volume; instead we view a simple monochrome geometrical shape, not precisely symmetrical, with imprecisely defined boundaries. Malevich likely intended the composition to conjure a sense of floating, with the colour white symbolising infinity, and the slight tilt of the square implying movement. It is an example of a painting in its purest form, exploring the possibilities of subtle distinctions in form and colour. Indeed, the perfectly replicated white forms appear to glow with a lofty and enlightened idealism.

The canvas was probably first exhibited in April 1919 at the exhibition “Objectless Art and Suprematism” in Moscow. It appeared again later that year in Malevich’s 1919 retrospective, before he took it with him to Berlin in 1927, where it was displayed at the Große Berliner Austellung. When he returned to Leningrad later that year, he left it with the architect Hugo Häring. In 1930 he passed it on to Alexander Dorner, director of the Provinzialmuseum in Hanover, who put it into storage after the Nazi party came to power. Malevich never asked for the canvas to be returned and after his death in 1935, no instructions were left regarding the inheritance of his estate. *Suprematist Composition: White on White* was put on display at the Museum of Modern Art in New York in 1935, and added to the Museum’s collection in 1963, and the acquisition was confirmed by the estate of Kazimir Malevich in 1999, using funds from the bequest of Mrs. John Hay Whitney.





Detail (upper right)



Detail (upper left)



Detail (centre)



Detail (lower right)



Detail (lower left)



Museum of Modern Art, New York City



Malevich, 1927

To the Harvest (1927)



By the end of 1919, Malevich found life in Moscow extremely difficult. The resulting inflation caused by the war, exacerbated by the current raging civil war, had raised prices significantly. There was little fuel for fires and scarcely any transportation available in the city. And, for an artist, the most upsetting difficulty of all was a paper shortage. Therefore, he seized upon his friend Lissitzky's invitation to join him at a new art school located in Vitebsk, Belorussia (nowadays Belarus). Even though he had a major retrospective planned to open in two months, Malevich left Moscow, effectively quitting his job. He sent a telegram from Vitebsk to his employers, explaining that at Vitebsk "they have offered me everything necessary to live and work."

Although he only intended to spend a short time in Vitebsk, he found that the school provided him an excellent opportunity to carry out an educational project he had been devising since the genesis of Suprematism. He proved to be an inspiring leader and within six months he had gathered a devoted following among the young students, converting almost all of them to his revolutionary art theories.

However, the local authorities were by no means pleased with the arrival of the radical thinker. For a conservative place like Vitebsk, steeped in centuries of Russian tradition, Suprematism came across as far too unorthodox and non-representational for the locals that preferred a more realistic style. Therefore, Malevich's challenging ideas became repulsive to the local officials and so the artist and a band of teachers and students felt compelled to relocate from Vitebsk to Petrograd in 1922, where they resumed their work. Malevich was given the position of director of the Petrograd Museum of Artistic Culture and he oversaw the addition of research laboratories to the museum, transforming it into the Petrograd State Institute of Artistic Culture (Ginkhuk).

Malevich, it would appear, was one of those prominent figures of art history that would always undergo a turbulent time. His two year tenure as director of Ginkhuk was no exception. He was often thwarted by envious competition and disagreements with colleagues, including Pavel Mansurov and Vladimir Tatlin, and sometimes even with his own students. In 1924,

following the death of Lenin, pressures began to mount for artists to conform to a 'proletarian' standard in art. A radical figure like Malevich and his open philosophical idealism would become an easy target for the right-wing artistic opinion gaining ascendancy in Russia. A large group of belligerent realist artists, who harked back to the realist style of the late nineteenth-century, were eager to promulgate their own proletarian art. It will come as no surprise that Malevich's "objectless world" had no place in the proscribed Marxist art of materialism.

In terms of personal productivity, Malevich had a hiatus of nine years (c. 1919-1928) in which he did not paint. His wife, Sofia Rafalovich, had contracted tuberculosis and she died in 1927. That same year he married for a third and final time a young lady called Natalia Manchenko. Perhaps sensitive to the current shift of trends, when he did resume painting, he returned to his beloved images of Russian peasants. The subject had been his dominant theme before the war, but had been noticeably absent in his Suprematist works. No doubt he felt a strong need to depict these forms due to the harrowing predicament of the peasants, who were suffering famine, exile and the harsh process of collectivization — a policy of forced consolidation of individual peasant households into collective farms, as carried out by the Soviet government in the late 1920's.

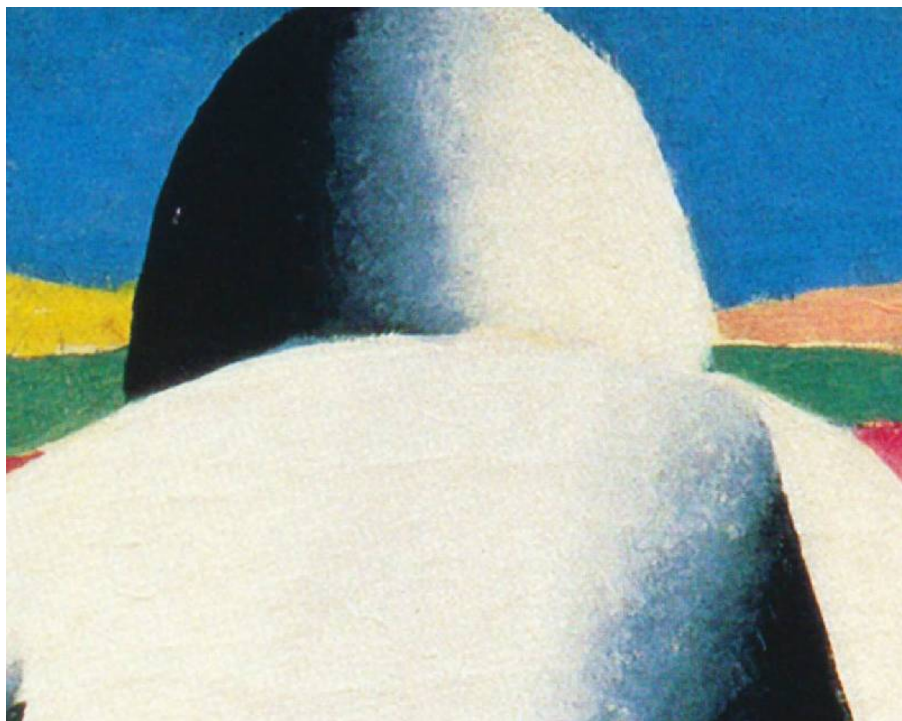
Malevich's new peasant paintings were not simple repetitions of his earlier works. The forms were much flatter and more simplified. He avoided filling the background space with fragmented forms, preferring to utilise the space into distinct and separated planes. Malevich's Suprematist work had given him a greater understanding of the capabilities of using a strict geometricity and the results were intriguing.

To the Harvest (1927), held in the Russian Museum, Saint Petersburg is an apposite example of his new peasant style. Accompanied by a child, a large peasant woman is walking into the fields, bearing food to the toiling works. With the heel of her foot balanced on the lower edge and her head almost touching the canvas top, her imposing form occupies the entire height of the composition, stressing the importance of her role. In Malevich's early peasant works, the figures are entrenched in their environment and there are few distant views or indications of sky or horizon. In his later peasant pictures, there is greater physical and spiritual detachment from the subjects and their

surroundings; their heads are often projected against the sky, underlining the importance of these humble, yet industrious beings, made noble in their work.

In *To the Harvest* there is a prominent landscape, divided into horizontal bands of colour. Along these serried lines, various peasant women are working or standing upright, facing the viewer, savouring a fleeting break in their tiring work. The horizon can be clearly seen in the distance and the rich blue sky is given especial prominence. It would seem that these figures are given a place of their own — the world that they occupy — and we are compelled to acknowledge their importance to the land.





Detail



Detail



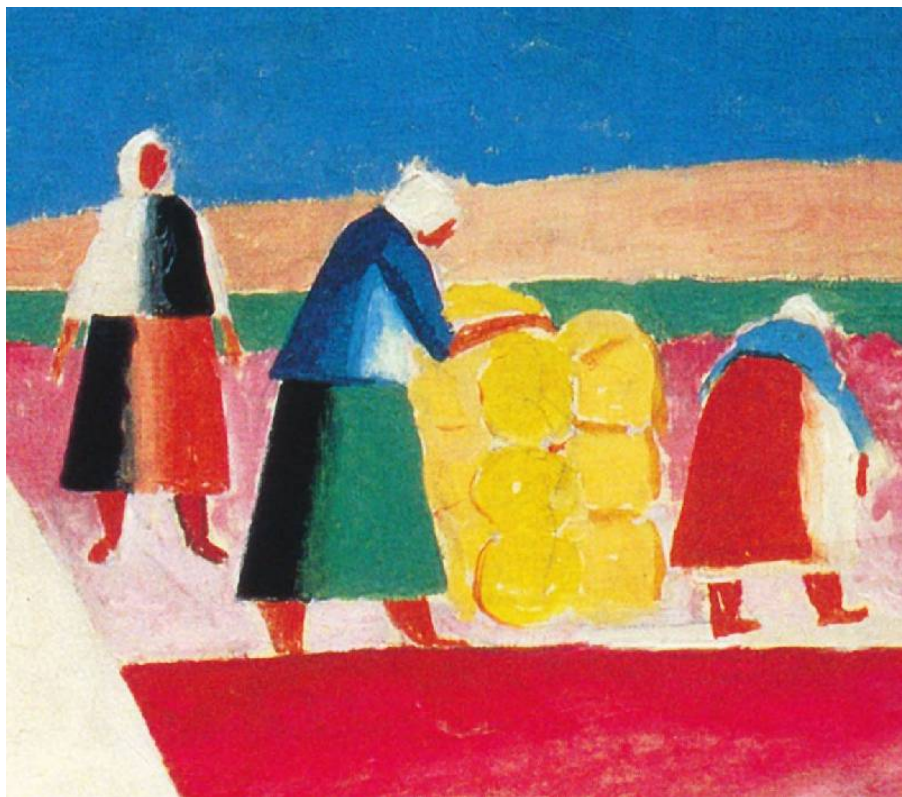
Detail



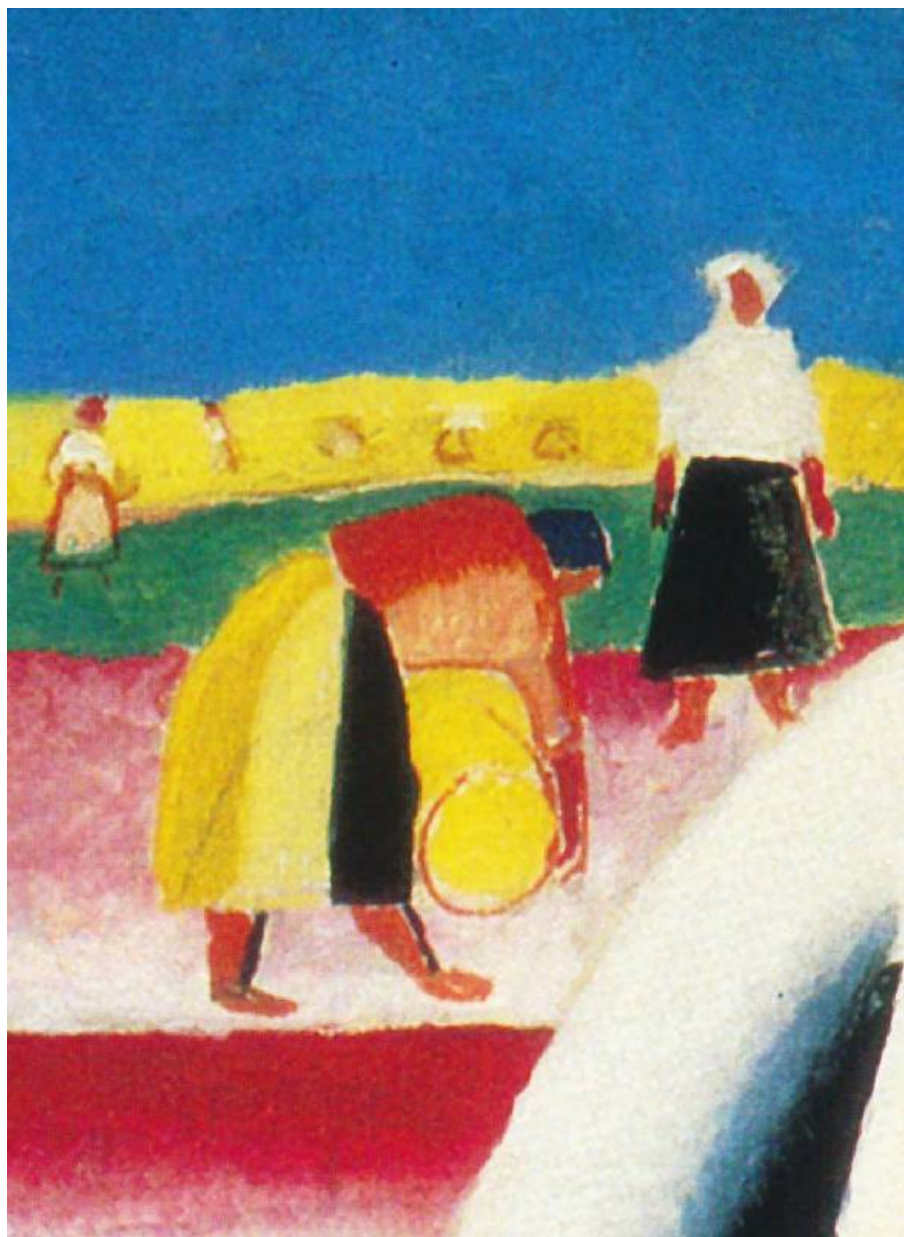
Detail



Detail



Detail



Detail



The members of the Creative Committee of the People's Art School, Vitebsk, 1919. Seated, Yehuda Pen (third from left), Marc Chagall (centre), Vera Ermolaeva (second from right) and Malevich (right).

Unemployed Girl (1930)



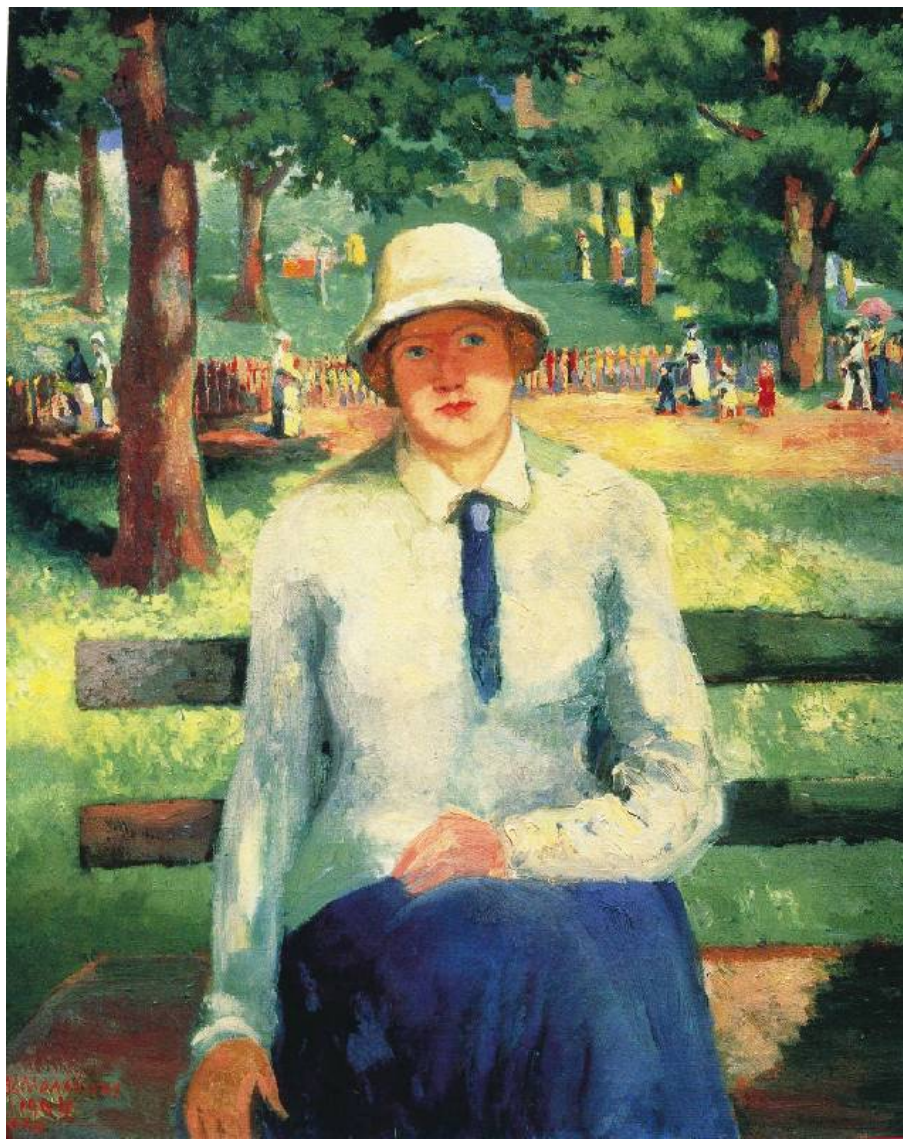
In 1927 Malevich traveled to Warsaw where he was given a hero's welcome. He met with several prominent artists and former students, including Władysław Strzemiński and Katarzyna Kobro, whose own movement, *Unism*, had been influenced by Malevich's work. He then ventured on to Berlin and Munich for a retrospective that finally brought him international recognition as a significant figure of the modernist movement. Distrustful of the Soviet government, he arranged to leave the majority of his paintings behind before returning to Russia. Modernist art was suffering in his homeland, as the government of Joseph Stalin turned against forms of abstraction, considering them a "bourgeois" art incapable of expressing social realities. Many of Malevich's works were confiscated and he was banned from creating and exhibiting similar art. In the autumn of 1930, he was arrested and interrogated by the KGB in Leningrad, under the accusation of Polish espionage and he was even threatened with execution; he was finally released from prison in early December. The Soviet critics derided Malevich's artworks, judging them as a negation of "everything good and pure". Malevich responded to these charges with his own impassioned declaration that "art can advance and develop for art's sake alone...art does not need us, and it never did".

Peasant paintings would not be the only works to occupy Malevich during his Renaissance period of painting, after a long hiatus. In the early 1930's he embarked on an extensive study of the Impressionists and Post-Impressionists, which culminated with a long essay on the topic titled *Artology*. He had recently secured the position of art history at the Central House of the Arts in Leningrad and it was during his time researching the historical trends of the late-nineteenth century avant-garde that he took up the brush to produce his own Impressionist works. Keen to distance himself from his previously published ideological beliefs — still deemed dangerous at the time — he commenced a process of recreating his artistic past, removing all trace of early works and producing new Impressionist paintings with false early dates.

In 1931 Malevich was expelled from the Institute of the History of Art and he had to endure his time under arrest for the suspicious advocacy of modern

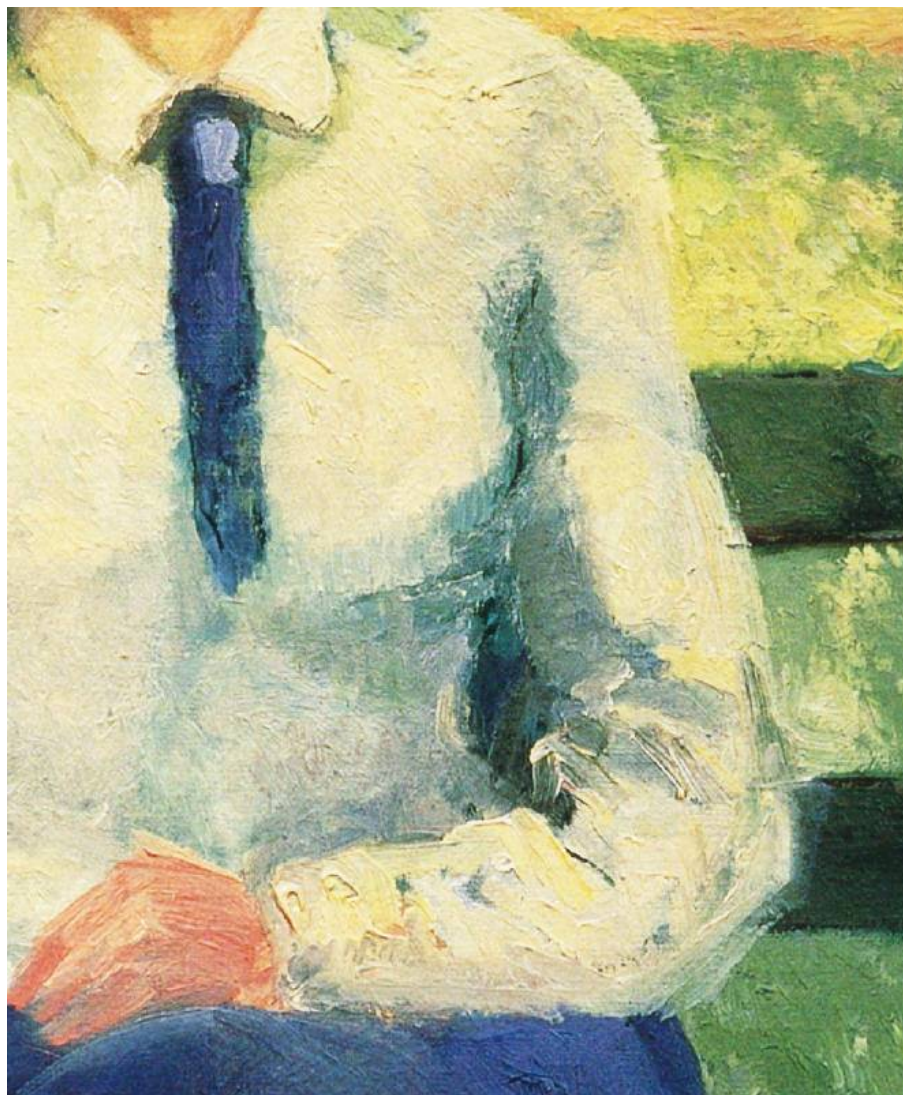
styles. The following canvas, *Unemployed Girl*, serves as a reflection of the artist's own situation. It was painted at a time when the artist himself was officially registered as unemployed. Malevich was also known to wear hats and neckties similar to the young woman in the painting. She is represented as a reserved subject, sitting on a park bench, gazing suspiciously and directly at the viewer. In her expression and sturdy, rigid posture, we can decipher Malevich's own uncertainties and disappointments at the time of composition. She is positioned in the centre of the canvas, further emphasised by the empty space above her hat, save for the receding tree-line. In many ways the painting can be likened to a portrait, perhaps even a self portrait, as we are visibly encouraged to focus our attention on the conflict of emotions troubling the unemployed girl. The model for the girl remains unknown, though she was used again by Malevich in *Flower Girl* (1930). It is rare for the painter to imply a social position in the title of one of his paintings. Some critics have suggested that he hoped to identify himself as an artist that was socially conscious prior to the events of the November Revolution; others have suggested that this must be one of the artist's most personal works, which he produced to help him come to terms with his current situation.

Unemployed Girl has been exhibited at the Russian Museum since 1936, when it was loaned by Malevich's family for safekeeping.

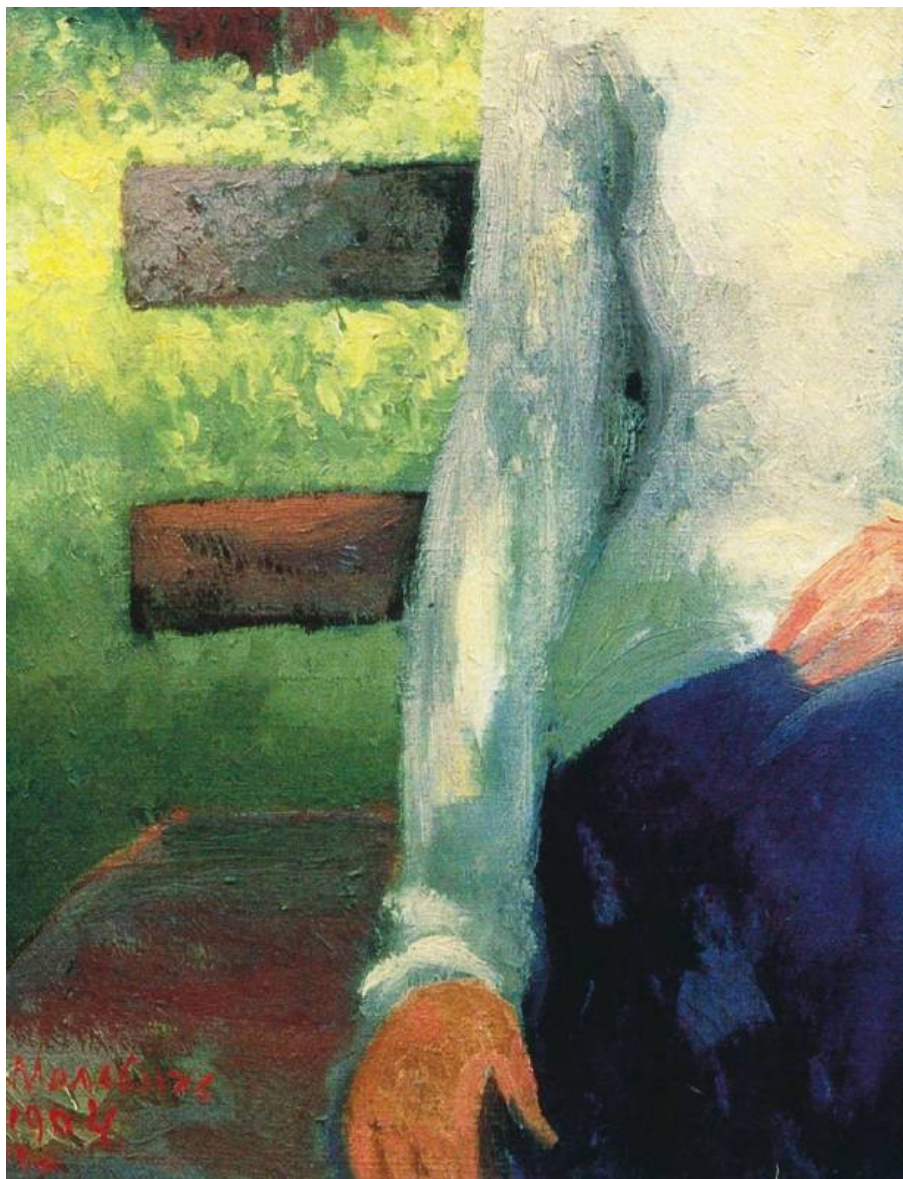




Detail



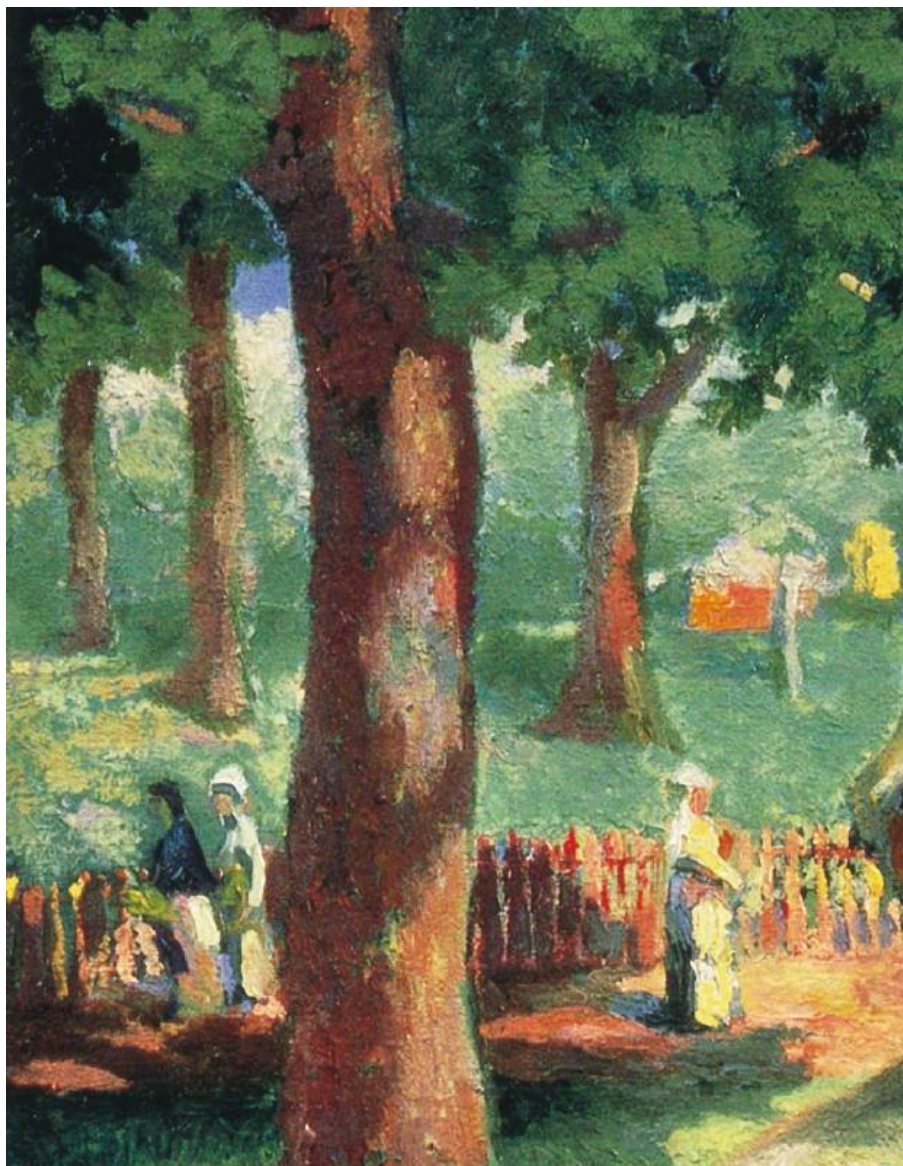
Detail



Detail



Detail



Detail



Detail



Malevich's 1930 canvas 'Flower Girl', which features the same model

The Athletes (1931)



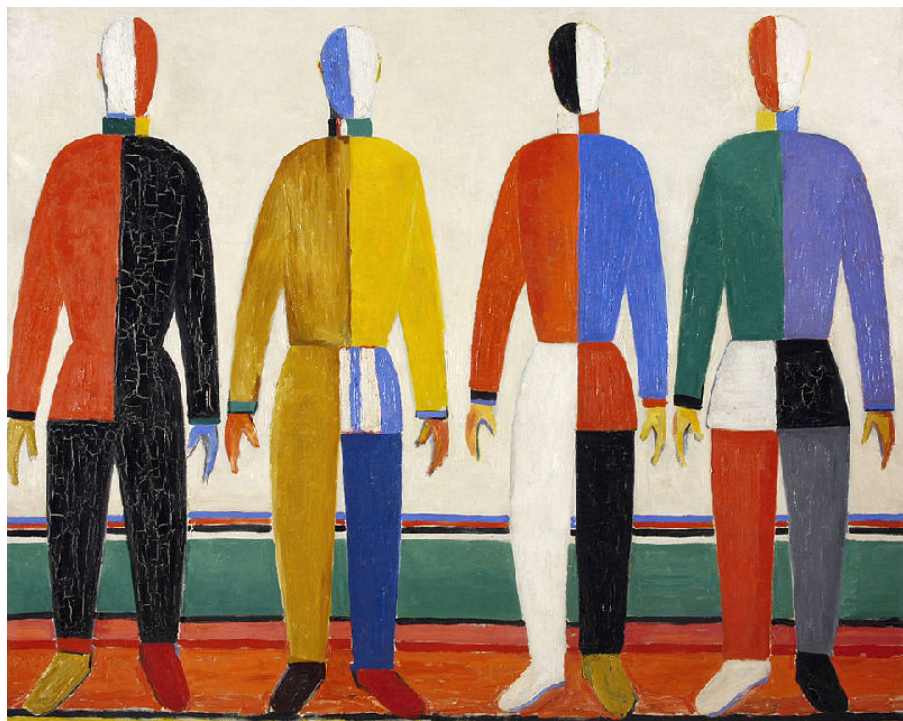
The theme of the athlete — the ideal human specimen — had been a recurring concern of Malevich and the Cubo-Futurist artists in the years leading up to the First World War. These canvases would depict a superlative vision of the heroic man of the future, connoting a powerful presence, well-balanced form and supreme ability in the control of both body and mind. Malevich's Athlete paintings would build on this theme, striving for a human form that had attained perfection. Nearly twenty years later, Malevich would return to the theme for his largest canvas ever completed, *The Athletes* (1931).

It illustrates four figures arranged in the foreground in a horizontal line, similar in structure to the convention of Russian icon paintings, where full-length representations of saints and religious figures were portrayed across the width of the composition. The figures are identical in form, except for the colours of their clothes, with only minor variations in height and placement. The athletes appear to stand motionless in their brightly patterned outfits, facing the viewer in a solemn line, reminiscent of soldiers in a line. Their arms are stretched down, as though they are carrying a heavy item, and yet their hands are empty with the same C-shape form. In keeping with the theme of perfect unity, the faces are featureless, although each is divided vertically in half, with a white half, facing either a red, blue or black half.

The landscape is condensed into abstract lines of colour, similar to Malevich's Suprematist works. Above a thick teal band, similar in appearance to a skirting board behind the athletes, the unifying tones of black, red and blue are arranged — not accurately drawn as straight lines, but casually formed, with gaps of white peeping out in places where the lines do not perfectly meet. These bands function as the most simplified of landscape features, utilising a low horizon, allowing the athletes to project out of the canvas as impressive forms. For Malevich, the lowering and flattening of the horizon reinforces the athletes' transitory connection with the earth, while their heads are placed against the white sky, hinting that they could ascend to the heavens. In his later years, the artist was often occupied with theories of metaphysics, fashioning a unique vision of humanity's connection to the

cosmos. For this reason, he reduced his figures' individuality. The accompanying landscape is compressed to minimal detail, conveying that these idealised forms are beyond the confines of our world, belonging instead to a far higher sphere.

The Athletes was loaned by the Malevich family to Saint Petersburg's Russian Museum in 1936 and it was finally transferred to the museum's ownership in 1977.





Detail



Detail



Detail



Detail



Detail



Detail



Detail



The State Russian Museum, on Arts Square in Saint Petersburg, is the world's largest depository of Russian fine art. It is also one of the largest art museums in the world with a total area over 30 hectares.

The Artist (1933)



In 1933 Malevich was allotted a display room at “Artists of the R.S.F.S.R. During Fifteen Years”, the jubilee exhibition commemorating Soviet rule at Leningrad. He decided on a selection of Suprematist and Surrealist paintings, although when it opened at the end of June, the Soviet government had effectively abolished all artist organisations, with a rigorous proletarian aesthetic established in its place. Therefore, Malevich’s selection had to be greatly reduced, as the members of avant-garde were crowded into a small room, being designated in a derogatory manner as the “bourgeois” painters. It was not an easy time for an artist like Malevich, who increasingly had to conceal his artistic feelings due to the mounting pressure of government restrictions and the aggressive rivalry of a militant group of artists. Nonetheless, he persevered in his work, as his canvases entered a final stage of development, prior to his untimely death in 1935.

Largely inspired by the portraiture of the Northern Renaissance, epitomised by the works of Albrecht Dürer (1471-1528), Malevich’s evolving symbolism found a new outlet in the portraits of close friends and self portraits, presenting figures dressed in vivid and fantastical clothing. In examples such as the following plate, *The Artist* (1933), as well as *Portrait of the Artist’s Wife* (1933), we can observe the artist’s interest in a transcendental reality, reprising the use of Suprematist clothing and the conventions of Russian icon painting. Eager to capture the impression of works that would endure with age and manifest a semblance of timelessness, Malevich borrowed several ingredients from fifteenth and sixteenth century artists. Holbein, Cranach and Dürer had established a tradition of self portraits where they depicted themselves as artists of an assumed personality. The most famous example of this type would be Dürer’s *Self Portrait* (1500), in which the German artist portrays himself, the artist, as Jesus Christ. The similarities between Malevich’s *The Artist* and Dürer’s *Self Portrait* are striking, although Malevich’s portrait is more evocative of the Christ from Russian icons. It is not a slavish imitation, as Malevich positions his head slightly to the left, avoiding the severity of Dürer’s full and direct gaze.

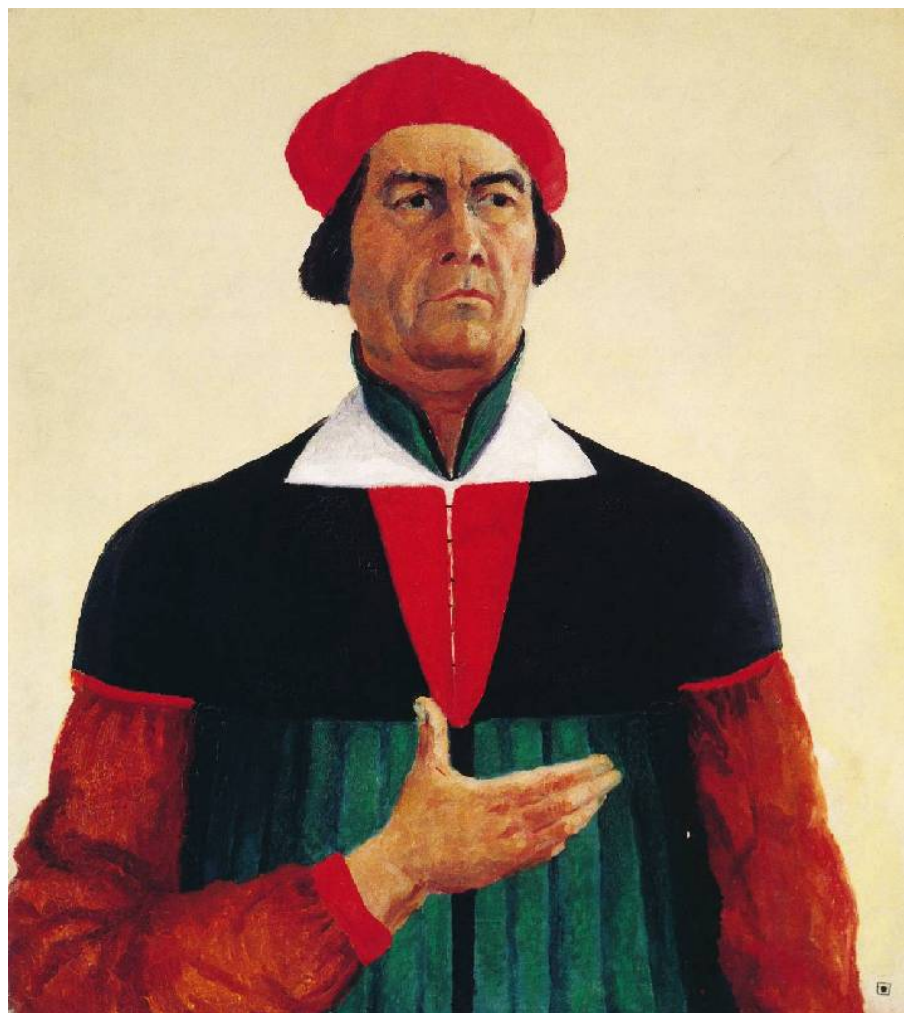
Signed with a Suprematist Black Square in the lower right, Malevich's self portrait is not solely steeped in the past, as the Suprematist colours and futuristic clothing would indicate, hinting at the inner transformation that has occurred within the artist. His face appears warm and solid, stressing the artist's humanity. Therefore, Malevich's depiction is less about being the son of god, and more about the artist's role as a prophet, capable of a timeless and transcendent vision that can guide, even instruct, his audience. The title of the canvas, *The Artist*, avoiding the more customary 'Self Portrait', places the emphasis on the universal persona of the subject.

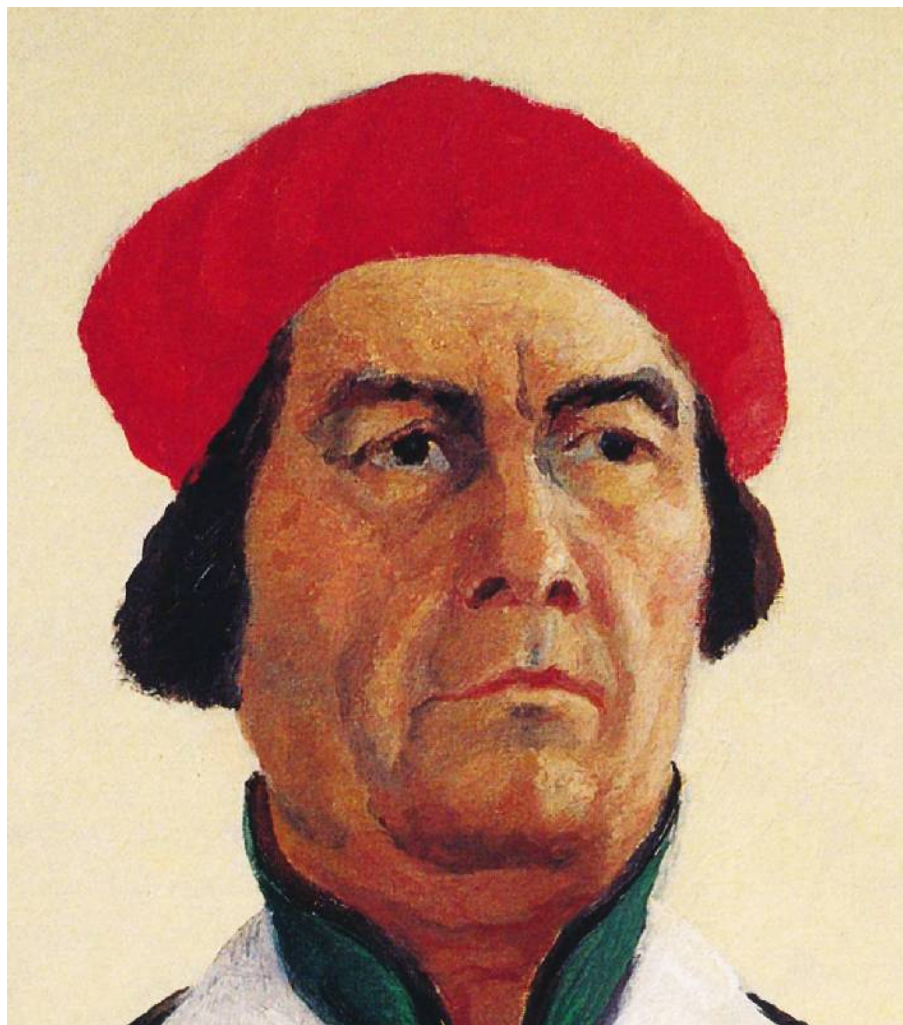
By the end of 1933, Malevich had fallen ill with cancer and his productivity grounded to a halt. Plagued by his tumours and desperate to seek medical guidance from the West, Malevich wrote to Andrei Bubnov, the Soviet commissar of Public Education, requesting a trip abroad for medical treatment. This request made its way to the Leningrad Artists' Union, which called in medical consultants and made recommendations back to Bubnov, but the issue was soon dropped and Malevich was left uncertain even regarding the true nature of his illness. As he became increasingly ill, in contrast Malevich's portraits of himself and his friends increased in their vivid and warm expressionistic nature. On 15 May 1935 he died of cancer in Leningrad at the age of fifty-seven.

For several days Malevich lay in state in his apartment, with *The Artist* hung above his bier. The self portrait later entered the Russian Museum collection. Pressure from Malevich's devotees caused the Leningrad City Council to pay for a memorial service at the Leningrad House of Artists. According to Malevich's wishes, his body was cremated at Moscow, where the urn was buried beneath an oak tree near the hamlet of Nemchinovka, where he had spent many pleasant summers with his family. His student Nikolai Suetin designed a cube with a black square to serve as a grave marker. Events during the Second World War eradicated all traces of the grave and urn, as the Soviet government deleted all mention of Malevich's name from the histories of Russian art. Only with the emergence of *glasnost* (increased openness and transparency in government activities in the Soviet Union) in the post-Stalin era, was Malevich's name and important contribution to the artistic development of his country finally restored. A special exhibition of his work in the Russian Museum in Leningrad was commissioned in 1988,

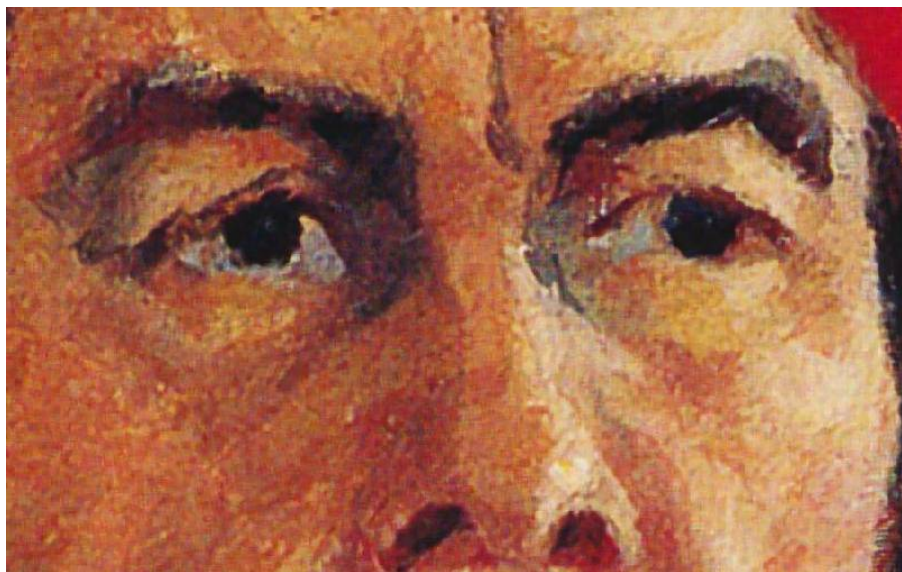
fifty-eight years since his last. A new monument for his final resting place was consequently designed by the prominent Moscow artist Vladimir Andreenkov, featuring a red square in the Suprematist style.

Malevich's achievements in the development of abstract art are indisputable. By himself he had devised his own style, fusing abstract geometrical patterns in a manner he described as 'Suprematism', conjuring the notion that colour, line and shape could reign supreme over subject matter or narrative in art — an unprecedented concept for the time. In the face of incredible censorship and adversity, he continued to evolve his ideas, writing numerous essays and tracts, proclaiming the extraordinary capabilities of a Non-Objective World. In spite of his tireless achievements, when the Soviet politicians persecuted modern art, his promising career was cut short and he died in poverty and oblivion. However, he left behind him an extraordinary range of artworks that bear witness to the unique genius that he was. Many art historians now regard him as the first prominent artist to exhibit paintings composed entirely of abstract geometrical elements. His paintings, posters and drawings reveal an artist that constantly strove for pure and intellectual compositions, repudiating all notions of sensuality and direct representation, concentrating instead on the inner experiences of the subject.





Detail



Detail



Detail



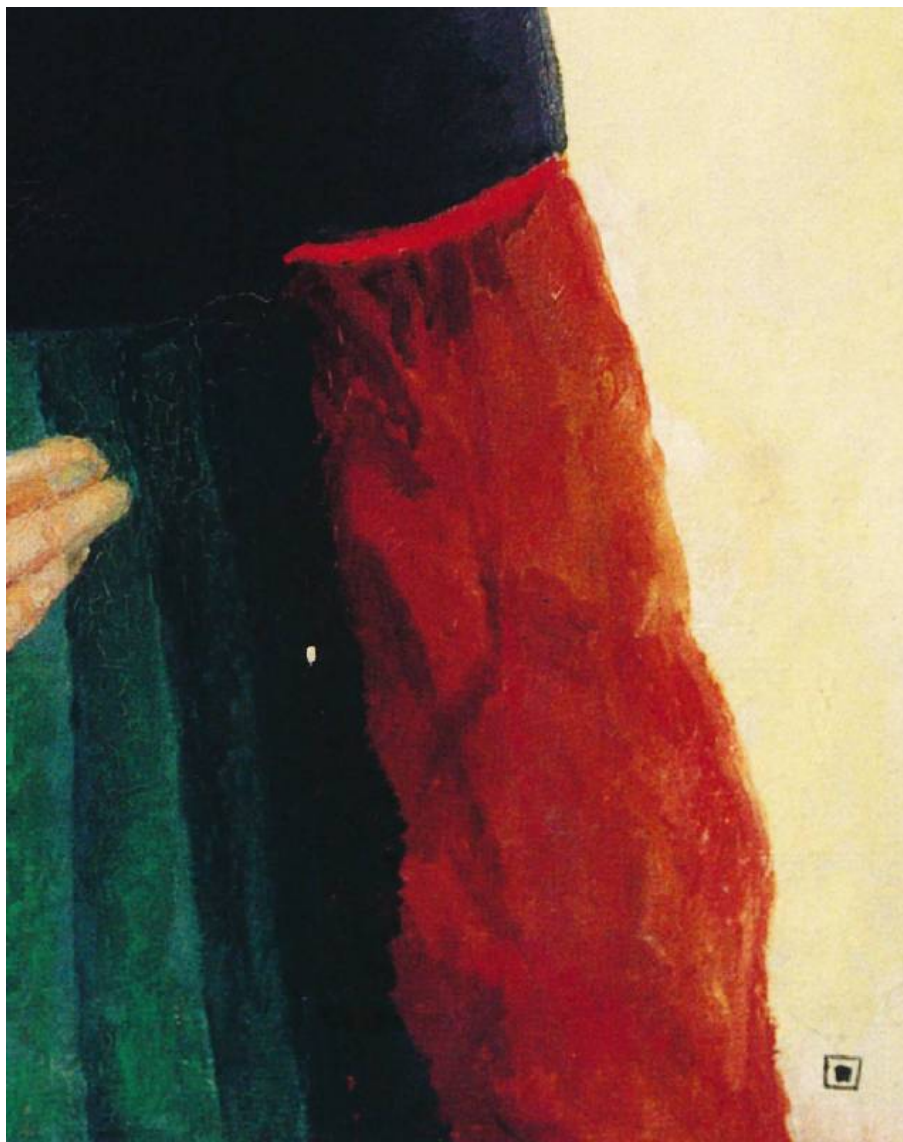
Detail



Detail (lower centre)



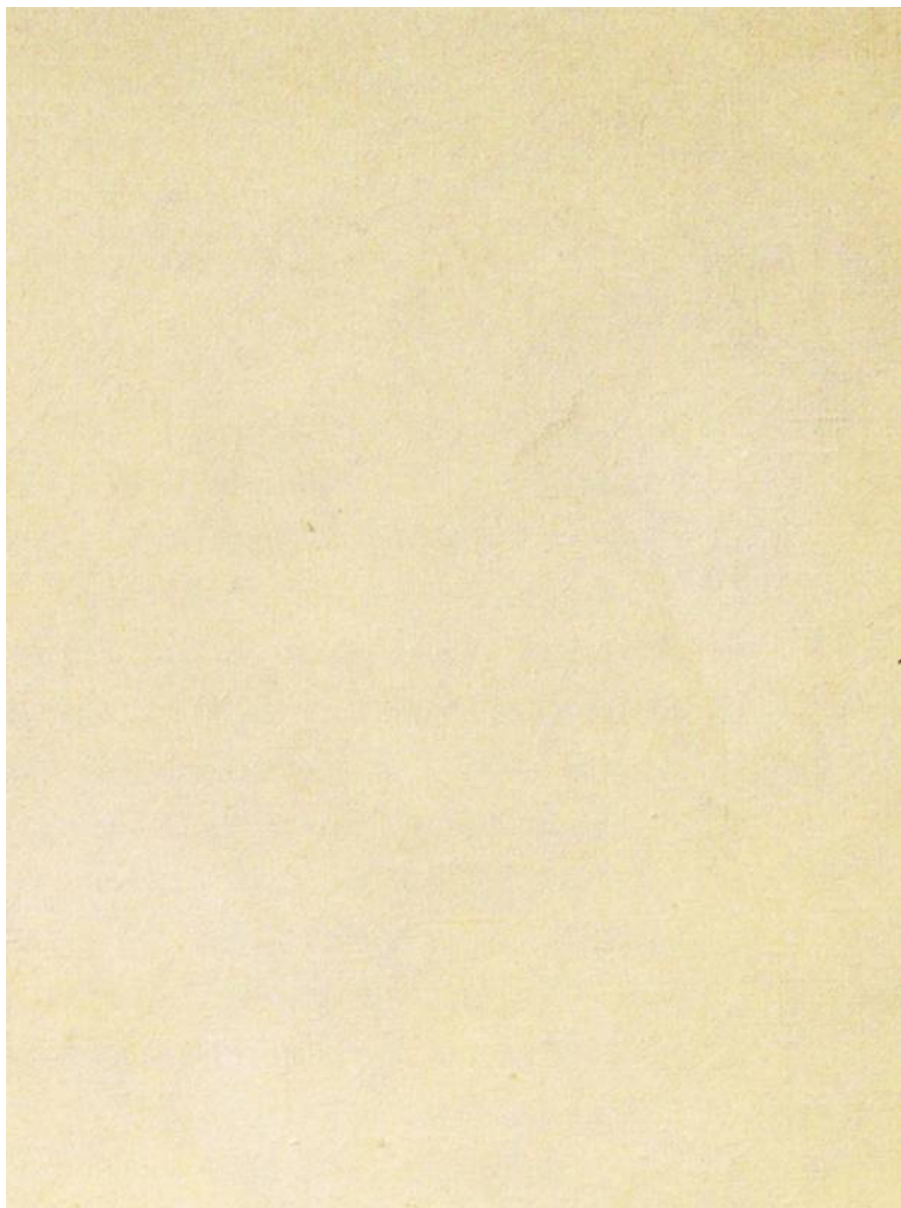
Detail



Detail



Detail



Detail (upper right)



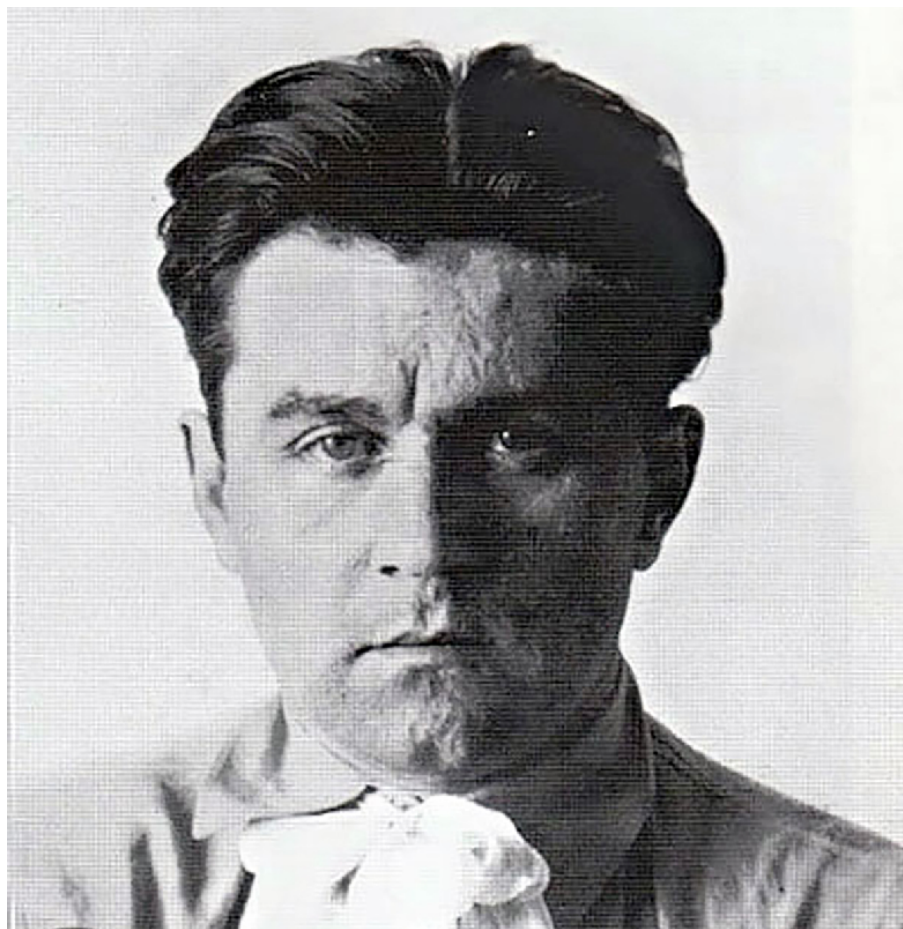
Dürer's Self Portrait, held in Vienna's Alte Pinakothek, was painted in 1500, just before his 29th birthday; it is the last of his three painted self portraits and is usually considered the most personal and complex of the three.



Dürer's Portrait of Bernhard von Reesen, 1521, Kunsthistorisches Museum, Gemäldegalerie, Berlin



Malevich's 'Portrait of the Artist's Wife', 1934



Malevich in later years

The Paintings



Moscow School of Painting, Sculpture and Architecture — Malevich attempted to study here, but much doubt surrounds whether he actually succeeded.

The Complete Paintings



Malevich's paintings are presented in chronological order and divided into decade sections, with an alphabetical table of contents following immediately after.

CONTENTS

1900's

Washing on a Fence
Spring Garden in Blossom
Birkenhain
Church
Landscape with Yellow House
Landscape
Spring Landscape
Portrait of a Member of the Artist's Family
Landscape with Yellow House
Prayer
Self-Portrait
Portrait of Mother
Spring Landscape with a Cottage
Sketch for Fresco
The Wedding
Triumph of the Skies
Landscape
Woman Picking Flowers
Oak and Dryads
Resting. Society in Top Hats
River in Forest
Veil

1910's

Self-Portrait
Sisters
Two Women in a Garden
Town
Man with a Sack
On the Boulevard
Chiropodist at the Baths
Argentine Polka
Bather
Gardener
Laundress
Self Portrait
Still Life
Taking in the Harvest
Floor Polishers
The Carpenters
Woman with Water Pails
Province
Reaper
The Knife Grinder
Woodcutter
Peasant Woman with Buckets and a Child
Peasant Women at Church
Study for Portrait of a Peasant
Mower
Bureau and Room
Cow and Fiddle
Head of a Peasant Girl
Woman at a Tram Station
Morning in the Village after Snowstorm
Lamp (Musical Instrument)
Portrait of Ivan Klyun
Portrait of M. V. Matyushin
Samovar
Samovar

Station without a Stop at Kunzevo
The Lady at the Piano
Vanity Box
Aviator
Composition with the Mona Lisa
Englishman in Moscow
The Guard
Lady at the Poster Column
Living in a Big Hotel
Soldier of the First Division
Suprematist Composition: Aeroplane Flying
Spherical Evolution of a Plane
Untitled Suprematist Composition
Black Square
Black Square and Red Square
Black Suprematistic Square
Suprematist Composition
Four square
Quadrilateral and the circle
Red square
Suprematism
Suprematism; Pictorial Masses in Movement
Suprematism
Suprematism, 18th Construction
Suprematism
Suprematism
Suprematism
Suprematism
Suprematism with Blue Triangle and Black Square
Suprematism with Eight Red Rectangles
Suprematism. Two Dimensional Self Portrait
Suprematistic Construction
The Red Cross on a Black Circle
Suprematism
Untitled Suprematist Composition

Untitled Suprematist Composition
Composition with a Black Circle
Suprematism
Suprematism
Supremus No. 56
Supremus No. 57
Suprematist Composition
Suprematist Painting
Suprematism
Suprematist Composition
Suprematic Painting
Suprematism
Suprematist Composition: White on White
Untitled Suprematist Painting
Untitled Suprematist Painting
Suprematism
The Black Cross on a Red Oval
Black Square (2nd version)
Black Circle
Black Cross
Suprematism Letter

1920's

On Vacation
Three Women on the Road
To the Harvest
Carpenter
The White Cross
Man with Horse
Suprematism
Red Figure
Summer Landscape
Black Square
Carpenter
Girl Figure

Haymaking
Head of a Peasant
Head of a Peasant
Landscape with White House
Peasant in the Fields
Reaper
Reapers
Spring
Torso
Girl in the Country
Harvesting

1930's

Unemployed Girl
Bathers
Apple Tree in Blossom
Apple Trees in Blossom
Fields
Union
The Mower
Women Harvesting
Blue Portrait
Flower Girl
Flower Girl (2nd version)
Landscape near Kiev
On the Boulevard
Head of the Boy in a Hat
Landscape with White Houses
Man in Suprematist Landscape
Peasants
Portrait of a Man
Portrait of Woman in Yellow Hat
Winter Landscape
Boulevard
Peasant Woman

Three Woman Figures

Two Male Figures

Two peasant

The Athletes

Black Square (4th version)

Complex Presentiment: Half-Figure in a Yellow Shirt

Bathers

Boy

Composition

Female Figure

Girl

Girls in the Fields

Head of Peasant

Head of Peasant

Landscape with Five Houses

Peasant

Peasants

Two Figures

Portrait

Portrait of a Record-Setter in Work Productivity

Portrait of a Record-Setter in Work Productivity

Portrait of a Woman

Head

Red Cavalry

Reaper

Red House

Three Girls

Torso (Prototype of a New Image)

Two Figures in a Landscape

Two Male Figures

Woman Torso

Woman with Rake

Female Torso

Girl with a Comb in her Hair

Girl with Red Flagpole

Portrait of a Man

Portrait of a Youth

Portrait of the Artist's Wife

Portrait of Ivan Kliun

Portrait of Man

Portrait of V. A. Pavlov

The Artist

Smith

Triple portrait

Woman Worker

Man Running

Head of Peasant

Portrait of a Woman

Portrait of the Artist's Daughter

Portrait of the Artist's Wife

Alphabetical List of Paintings



CONTENTS

Apple Tree in Blossom
Apple Trees in Blossom
Argentine Polka
Aviator
Bather
Bathers
Bathers
Birkenhain
Black Circle
Black Cross
Black Square
Black Square
Black Square (2nd version)
Black Square (4th version)
Black Square and Red Square
Black Suprematistic Square
Blue Portrait
Boulevard
Boy
Bureau and Room
Carpenter
Carpenter
Chiropodist at the Baths
Church
Complex Presentiment: Half-Figure in a Yellow Shirt
Composition
Composition with a Black Circle
Composition with the Mona Lisa
Cow and Fiddle

Englishman in Moscow
Female Figure
Female Torso
Fields
Floor Polishers
Flower Girl
Flower Girl (2nd version)
Four square
Gardener
Girl
Girl Figure
Girl in the Country
Girl with a Comb in her Hair
Girl with Red Flagpole
Girls in the Fields
Harvesting
Haymaking
Head
Head of a Peasant
Head of a Peasant
Head of a Peasant Girl
Head of Peasant
Head of Peasant
Head of Peasant
Head of the Boy in a Hat
Lady at the Poster Column
Lamp (Musical Instrument)
Landscape
Landscape
Landscape near Kiev
Landscape with Five Houses
Landscape with White House
Landscape with White Houses
Landscape with Yellow House
Landscape with Yellow House

Laundress
Living in a Big Hotel
Man in Suprematist Landscape
Man Running
Man with a Sack
Man with Horse
Morning in the Village after Snowstorm
Mower
Oak and Dryads
On the Boulevard
On the Boulevard
On Vacation
Peasant
Peasant in the Fields
Peasant Woman
Peasant Woman with Buckets and a Child
Peasant Women at Church
Peasants
Peasants
Portrait
Portrait of a Man
Portrait of a Man
Portrait of a Member of the Artist's Family
Portrait of a Record-Setter in Work Productivity
Portrait of a Record-Setter in Work Productivity
Portrait of a Woman
Portrait of a Woman
Portrait of a Youth
Portrait of Ivan Kliun
Portrait of Ivan Klyun
Portrait of M. V. Matyushin
Portrait of Man
Portrait of Mother
Portrait of the Artist's Daughter
Portrait of the Artist's Wife

Portrait of the Artist's Wife
Portrait of V. A. Pavlov
Portrait of Woman in Yellow Hat
Prayer
Province
Quadrilateral and the circle
Reaper
Reaper
Reaper
Reapers
Red Cavalry
Red Figure
Red House
Red square
Resting. Society in Top Hats
River in Forest
Samovar
Samovar
Self Portrait
Self-Portrait
Self-Portrait
Sisters
Sketch for Fresco
Smith
Soldier of the First Division
Spherical Evolution of a Plane
Spring
Spring Garden in Blossom
Spring Landscape
Spring Landscape with a Cottage
Station without a Stop at Kunzevo
Still Life
Study for Portrait of a Peasant
Summer Landscape
Suprematic Painting

Suprematism

Suprematism

Suprematism

Suprematism

Suprematism

Suprematism

Suprematism

Suprematism

Suprematism

Suprematism

Suprematism

Suprematism

Suprematism

Suprematism Letter

Suprematism with Blue Triangle and Black Square

Suprematism with Eight Red Rectangles

Suprematism, 18th Construction

Suprematism. Two Dimensional Self Portrait

Suprematism; Pictorial Masses in Movement

Suprematist Composition

Suprematist Composition

Suprematist Composition

Suprematist Composition: Aeroplane Flying

Suprematist Composition: White on White

Suprematist Painting

Suprematistic Construction

Supremus No. 56

Supremus No. 57

Taking in the Harvest

The Artist

The Athletes

The Black Cross on a Red Oval

The Carpenters

The Guard

The Knife Grinder

The Lady at the Piano
The Mower
The Red Cross on a Black Circle
The Wedding
The White Cross
Three Girls
Three Woman Figures
Three Women on the Road
To the Harvest
Torso
Torso (Prototype of a New Image)
Town
Triple portrait
Triumph of the Skies
Two Figures
Two Figures in a Landscape
Two Male Figures
Two Male Figures
Two peasant
Two Women in a Garden
Unemployed Girl
Union
Untitled Suprematist Composition
Untitled Suprematist Composition
Untitled Suprematist Composition
Untitled Suprematist Painting
Untitled Suprematist Painting
Vanity Box
Veil
Washing on a Fence
Winter Landscape
Woman at a Tram Station
Woman Picking Flowers
Woman Torso
Woman with Rake

Woman with Water Pails

Woman Worker

Women Harvesting

Woodcutter

1900's



Washing on a Fence

c. 1903

21 x 27 cm

Costakis Collection, Athens

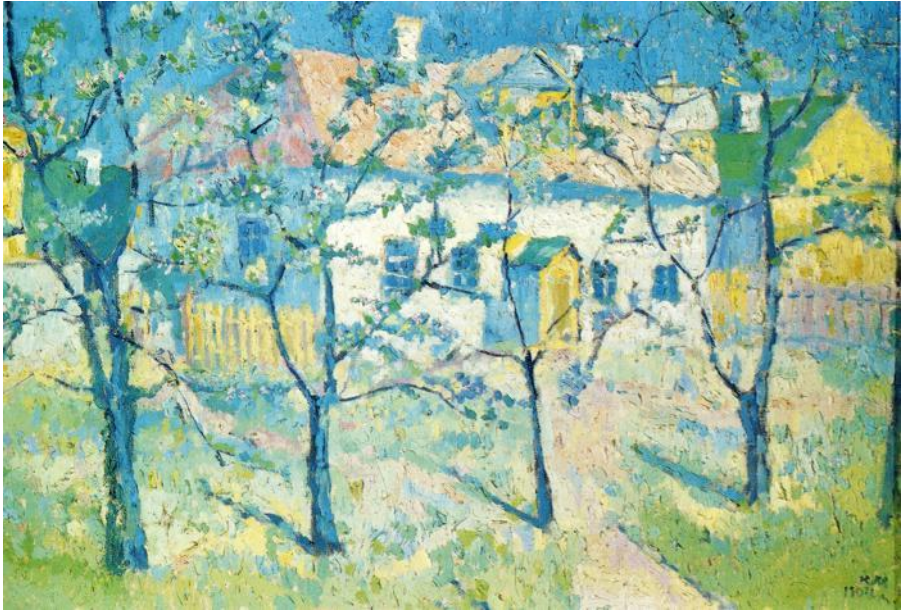


Spring Garden in Blossom

1904

Oil on canvas

44 x 55 cm

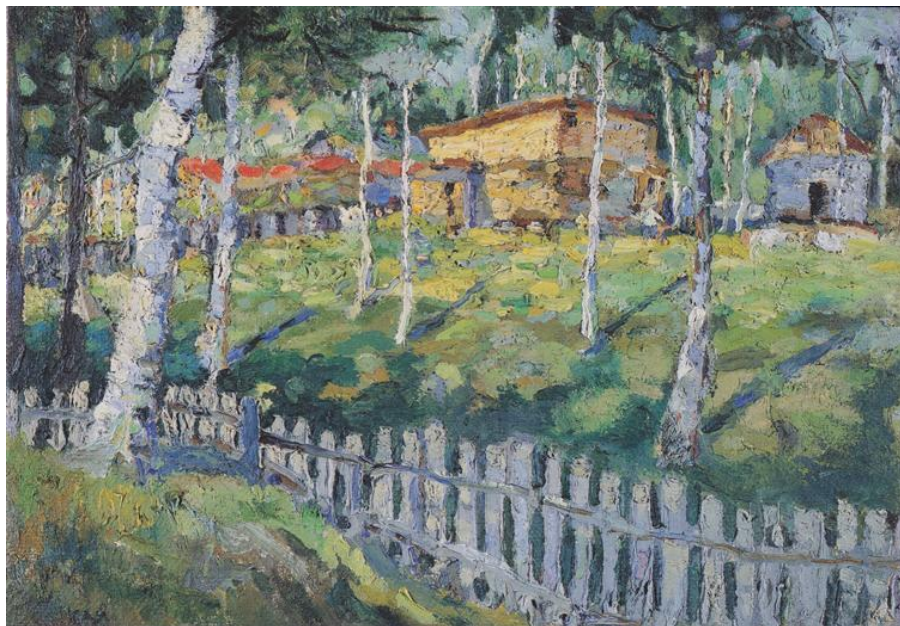


Birkenhain

1905

Oil on canvas

34.5 x 49.5 cm



Church

1905

60 x 44 cm

Costakis Collection, Athens



Landscape with Yellow House

1904

Oil on cardboard

Russian Museum, Saint Petersburg



Landscape

1906

Oil on cardboard

Russian Museum, Saint Petersburg



Spring Landscape

c. 1906

Oil on cardboard

Russian Museum, Saint Petersburg

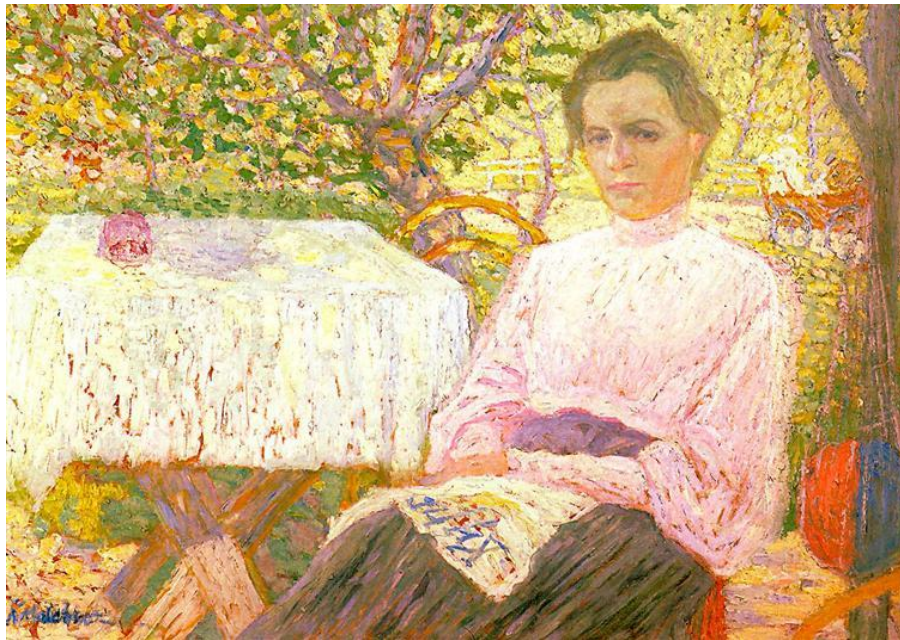


Portrait of a Member of the Artist's Family

c. 1906

Oil on canvas

68 x 99 cm



Landscape with Yellow House

1907

oil, cardboard

19.2 x 29.5 cm



Prayer

1907

Wood on tempera

70 x 74.8 cm

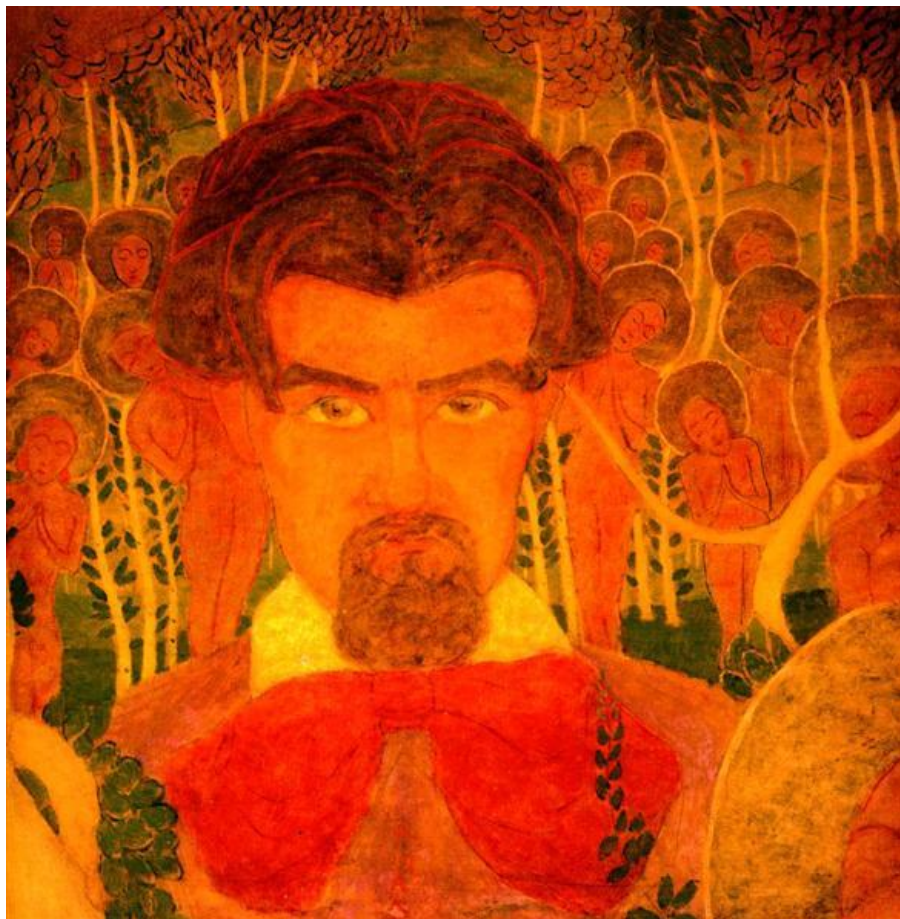


Self-Portrait

1907

Cardboard on tempera

69 x 70 cm

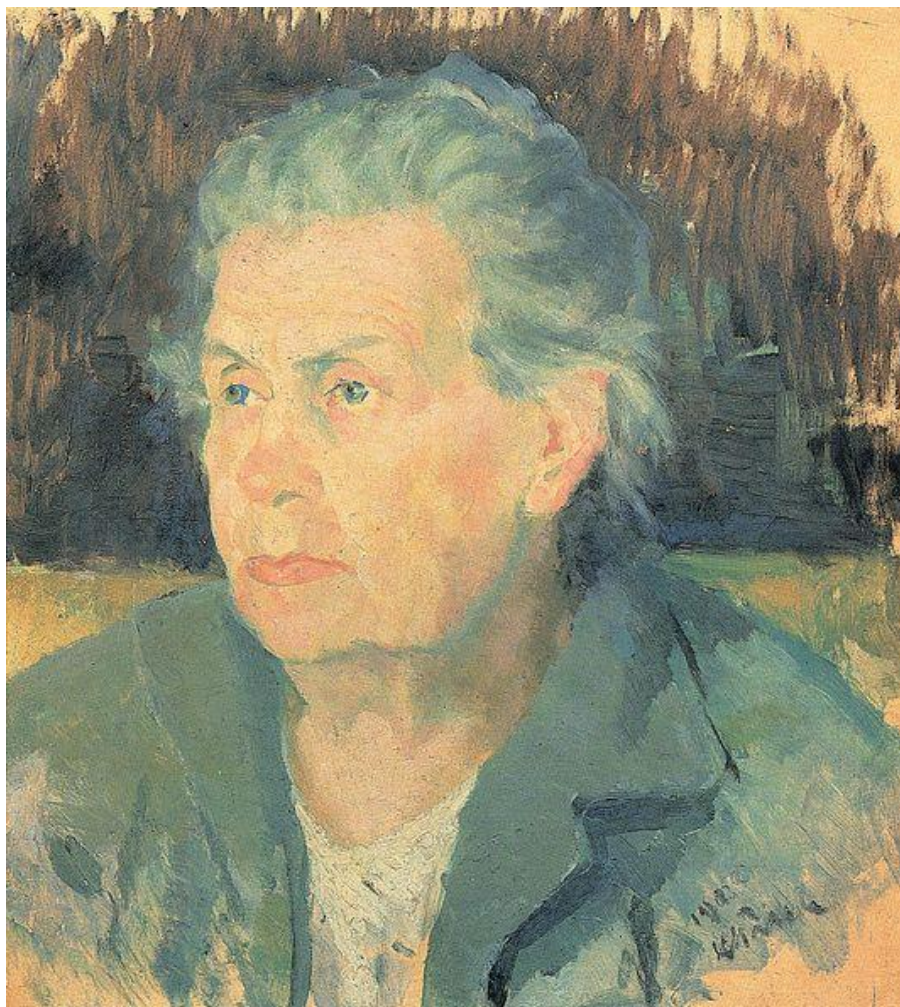


Portrait of Mother

c. 1907

Oil on canvas

59 x 46.5 cm

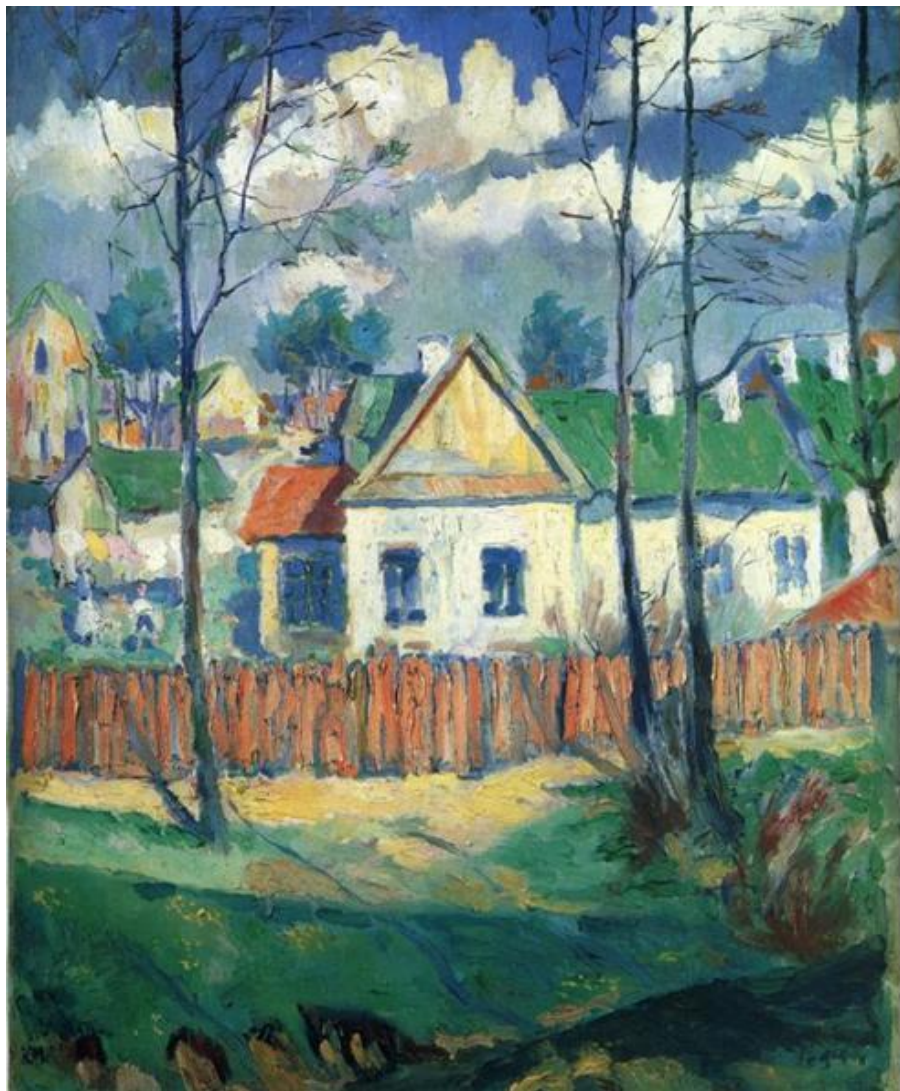


Spring Landscape with a Cottage

c. 1907

Oil on canvas

58.4 x 48 cm



Sketch for Fresco

1907

Cardboard on tempera

69.3 x 71 cm



The Wedding

1907

Oil on canvas

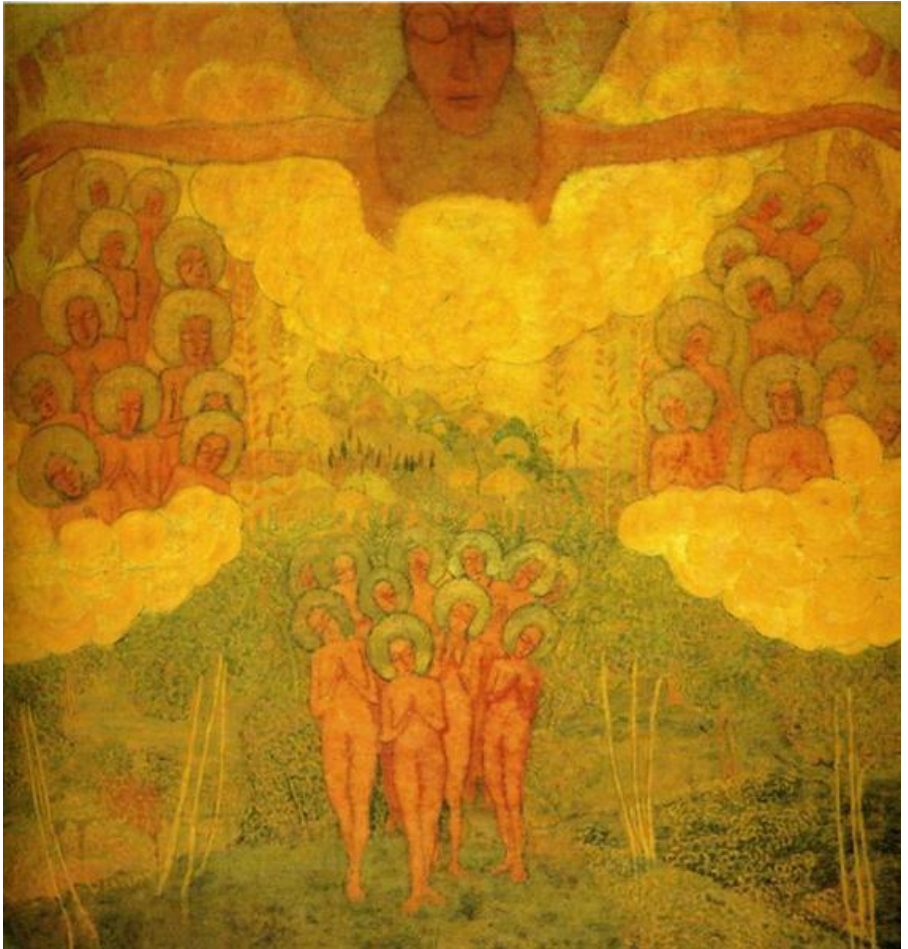


Triumph of the Skies

1907

Cardboard on tempera

72.5 x 70 cm

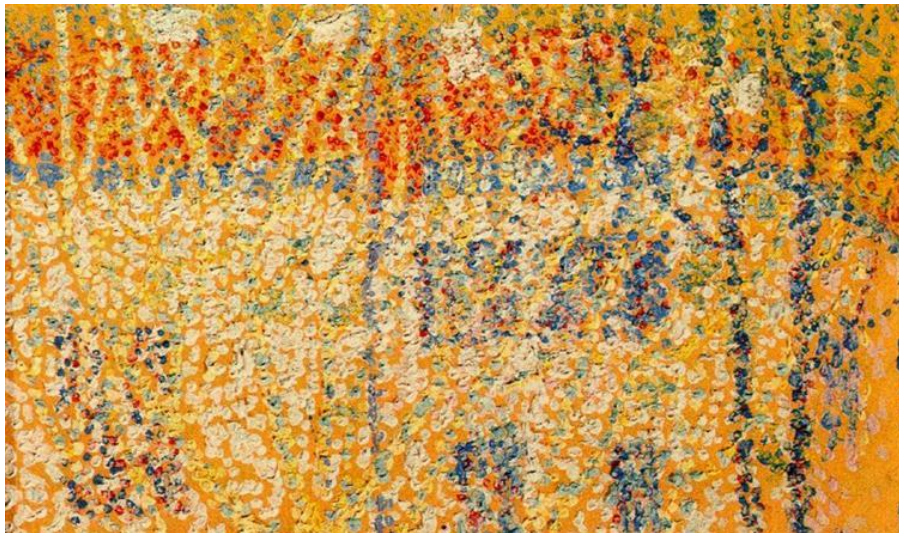


Landscape

1908

Oil on wood

19.2 x 31 cm



Woman Picking Flowers

1908



Oak and Dryads

1908

21 x 28 cm

Private collection



Resting. Society in Top Hats

1908

Gouache, watercolour, cardboard

23.8 x 30.2 cm

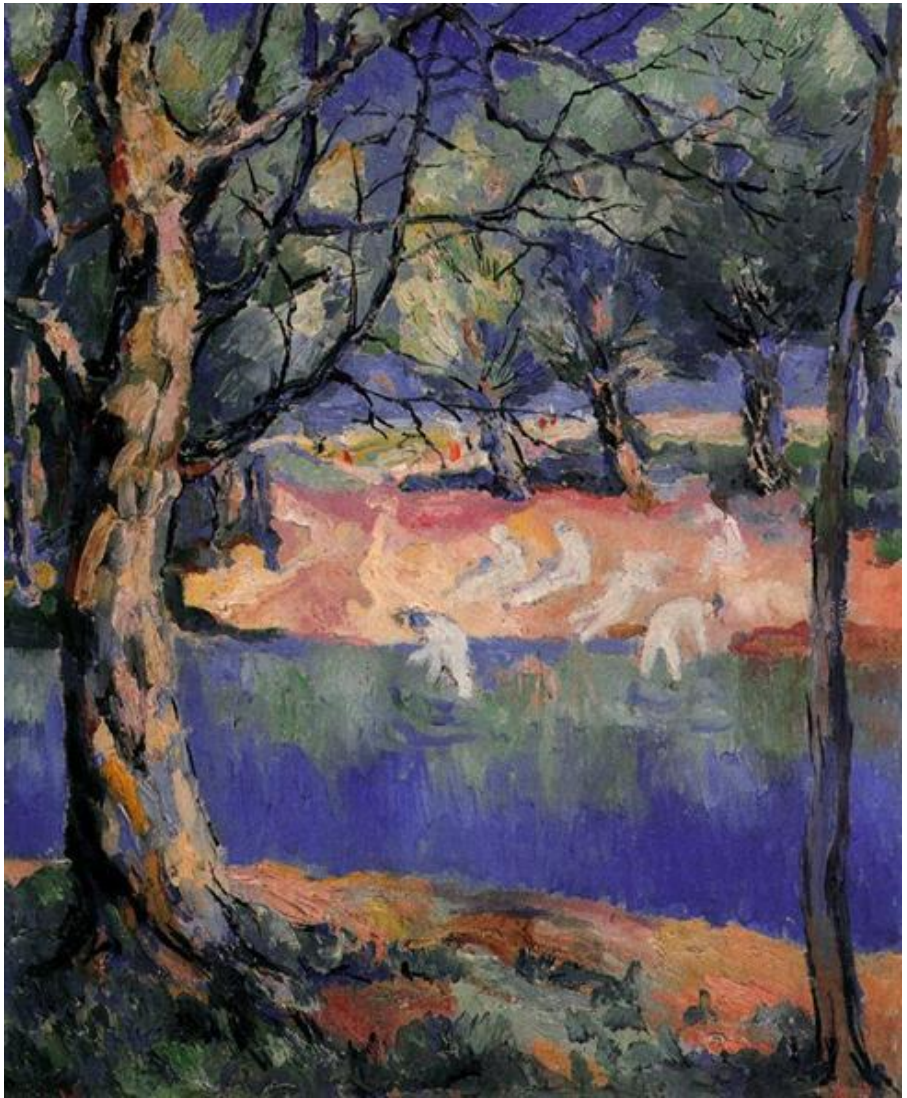


River in Forest

1908

Oil on canvas

53 x 42 cm

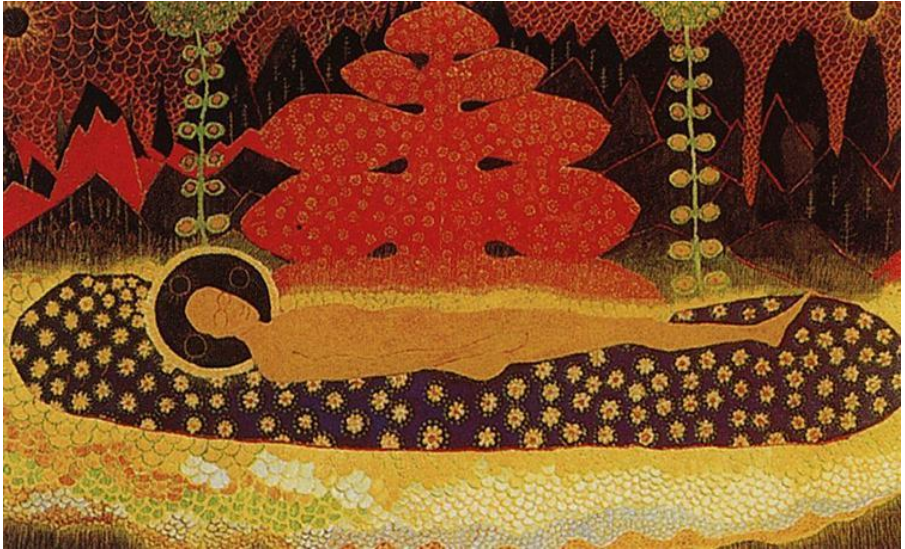


Veil

1908

Gouache, cardboard

Tretyakov Gallery, Moscow, Russia



1910's



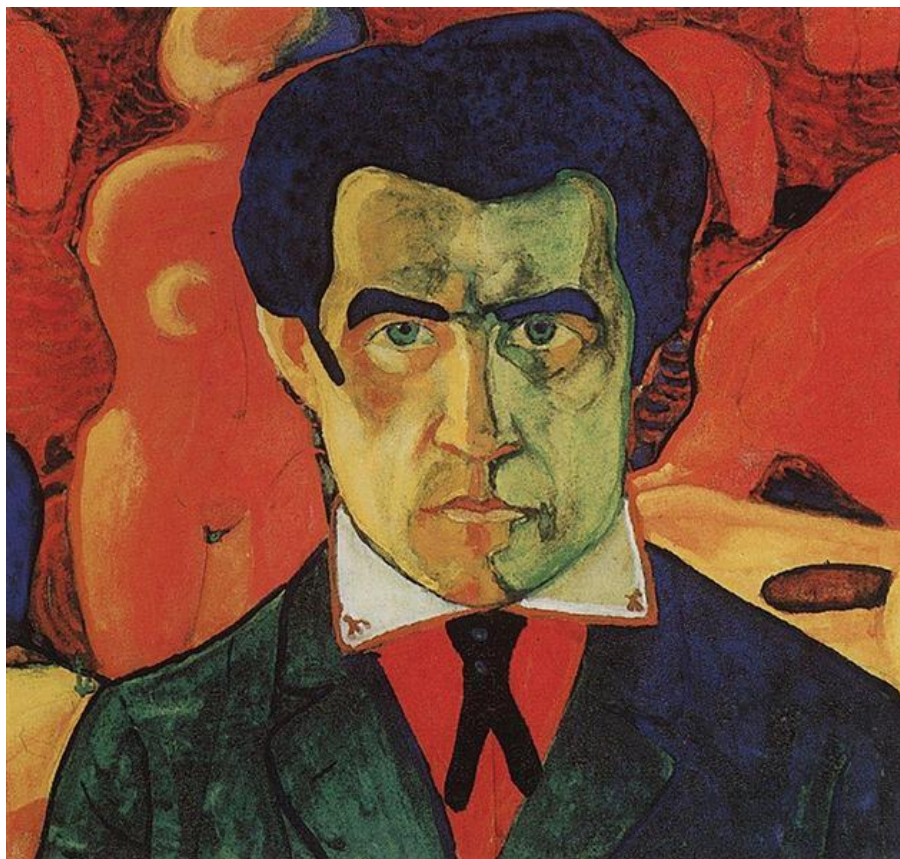
Self-Portrait

1910

Gouache on paper

Tretyakov Gallery, Moscow, Russia

27 x 26.8 cm



Sisters

1910

Oil on canvas

Tretyakov Gallery, Moscow, Russia

76 x 101 cm

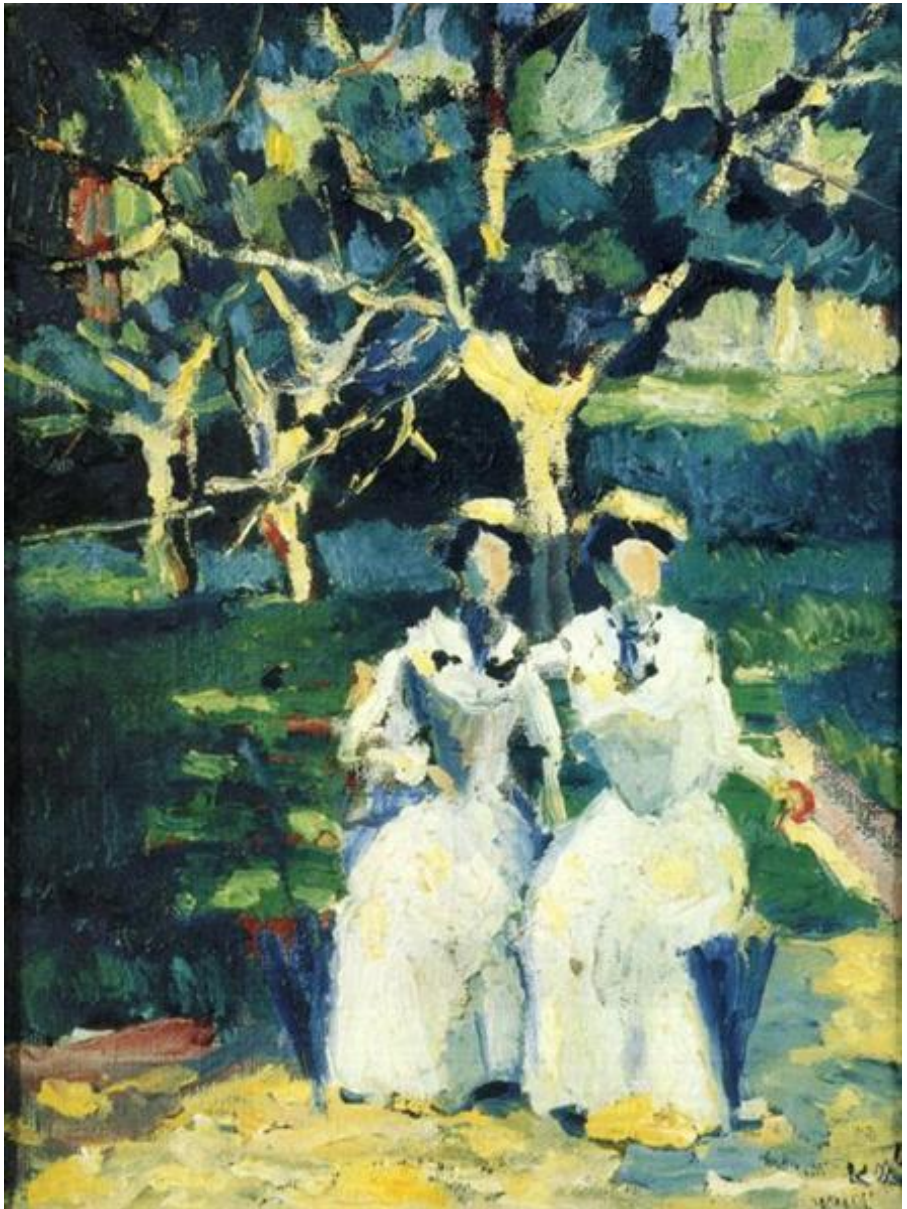


Two Women in a Garden

c. 1910

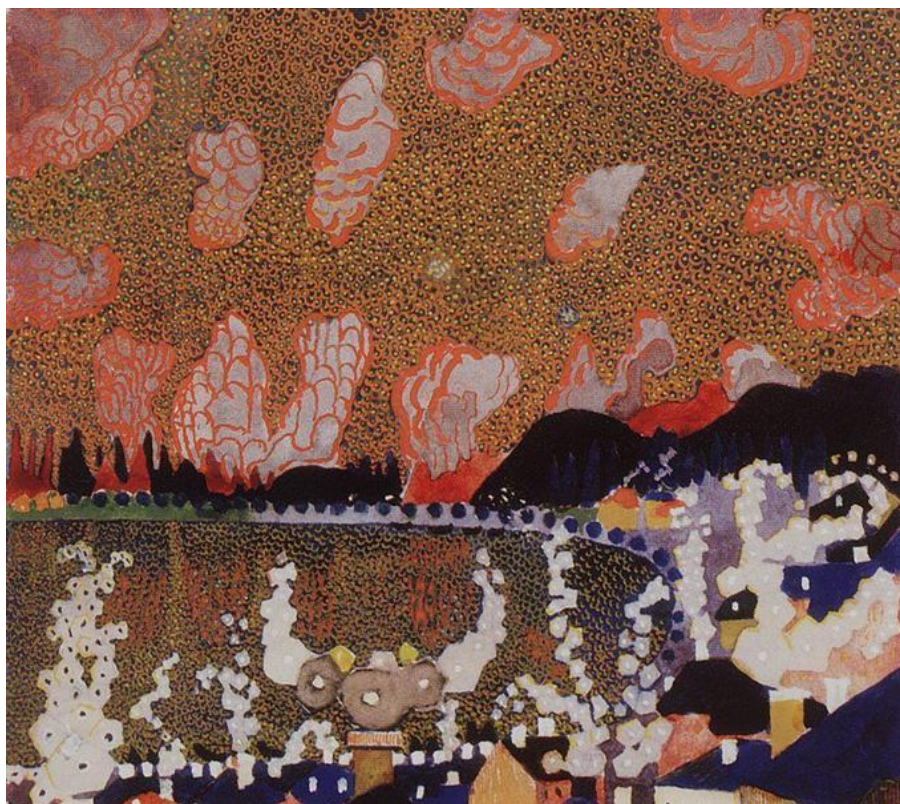
Oil on canvas

28 x 21.5 cm



Town

1910



Man with a Sack

1911

Gouache on paper

Stedelijk Museum, Amsterdam



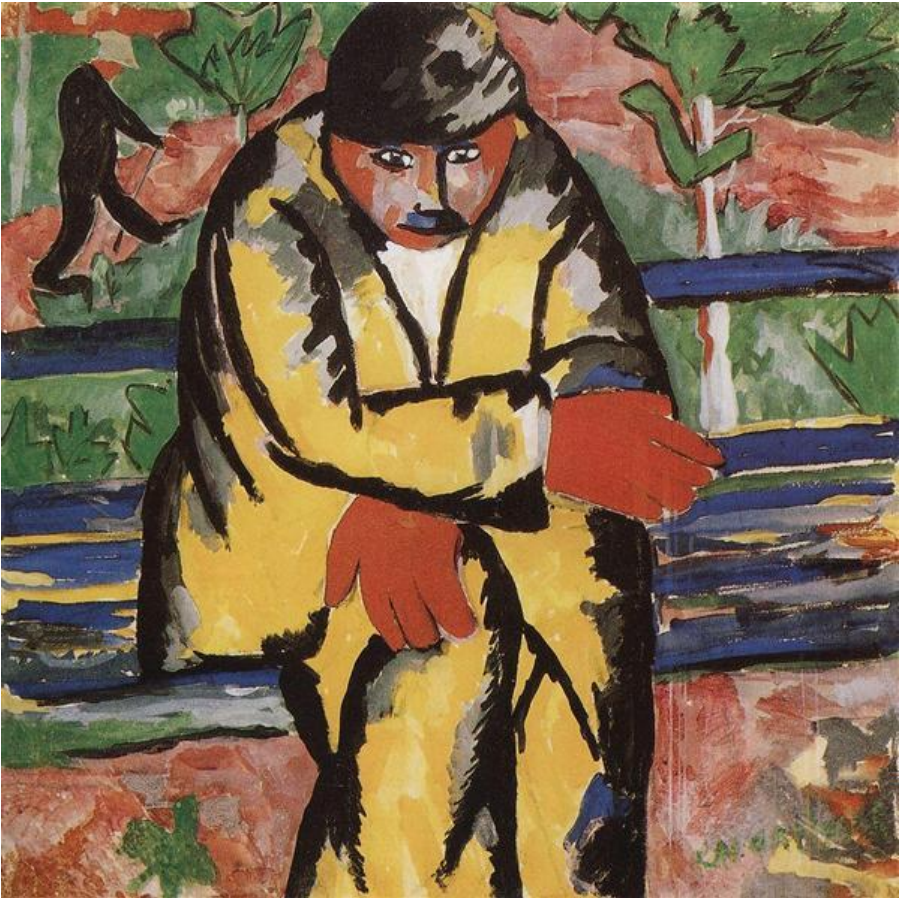
On the Boulevard

1911

Gouache on paper

Stedelijk Museum, Amsterdam

72 x 71 cm



Chiropodist at the Baths

1911

Gouache on paper

Stedelijk Museum, Amsterdam

72 x 71 cm



Argentine Polka

1911

Gouache on paper

Private collection



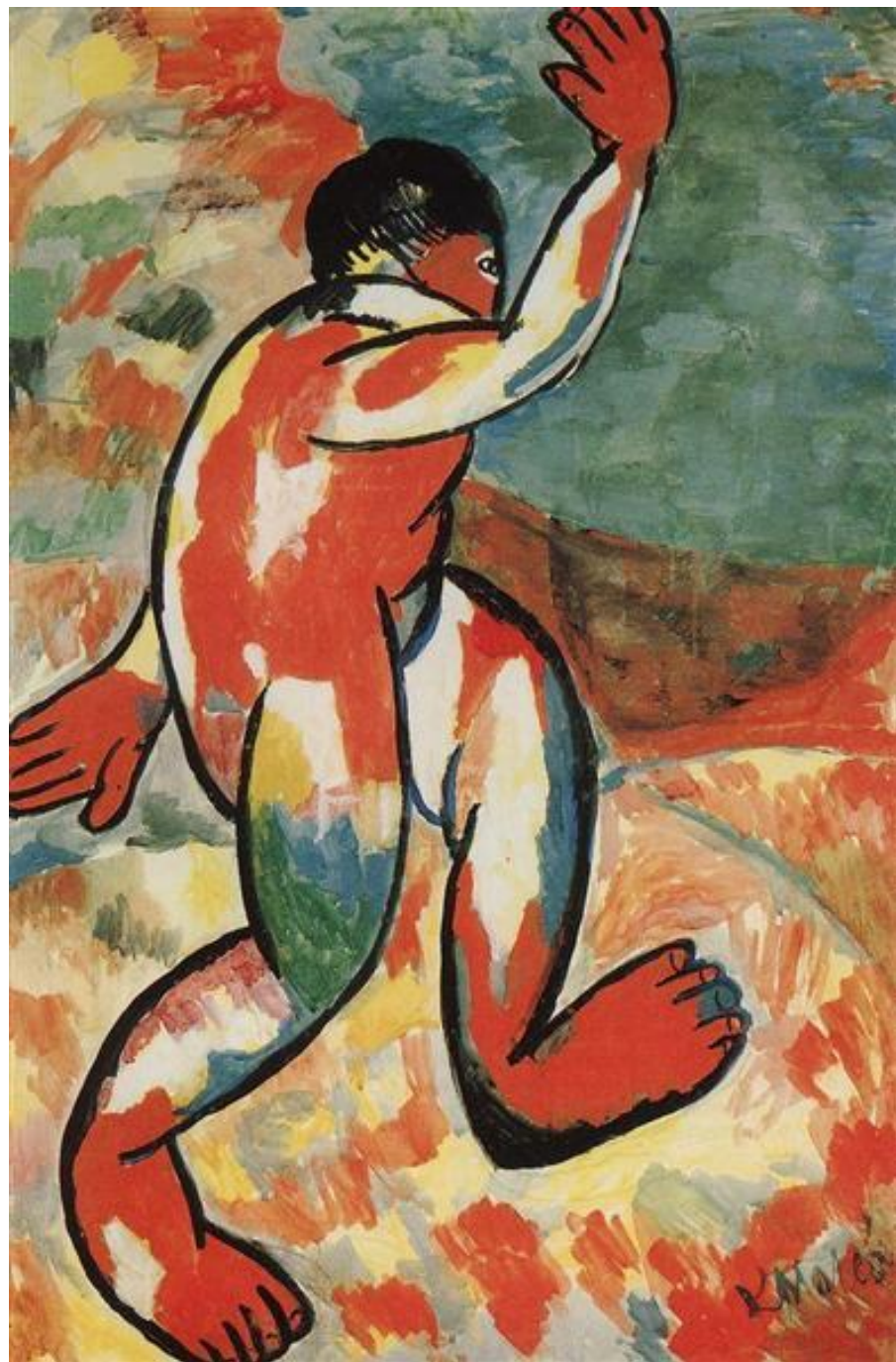
Bather

1911

Gouache on paper

Stedelijk Museum, Amsterdam

105 x 69 cm



Gardener

1911

Gouache on paper

Stedelijk Museum, Amsterdam

91 x 70 cm



Laundress

c. 1911

Oil on wood

39.5 x 39 cm

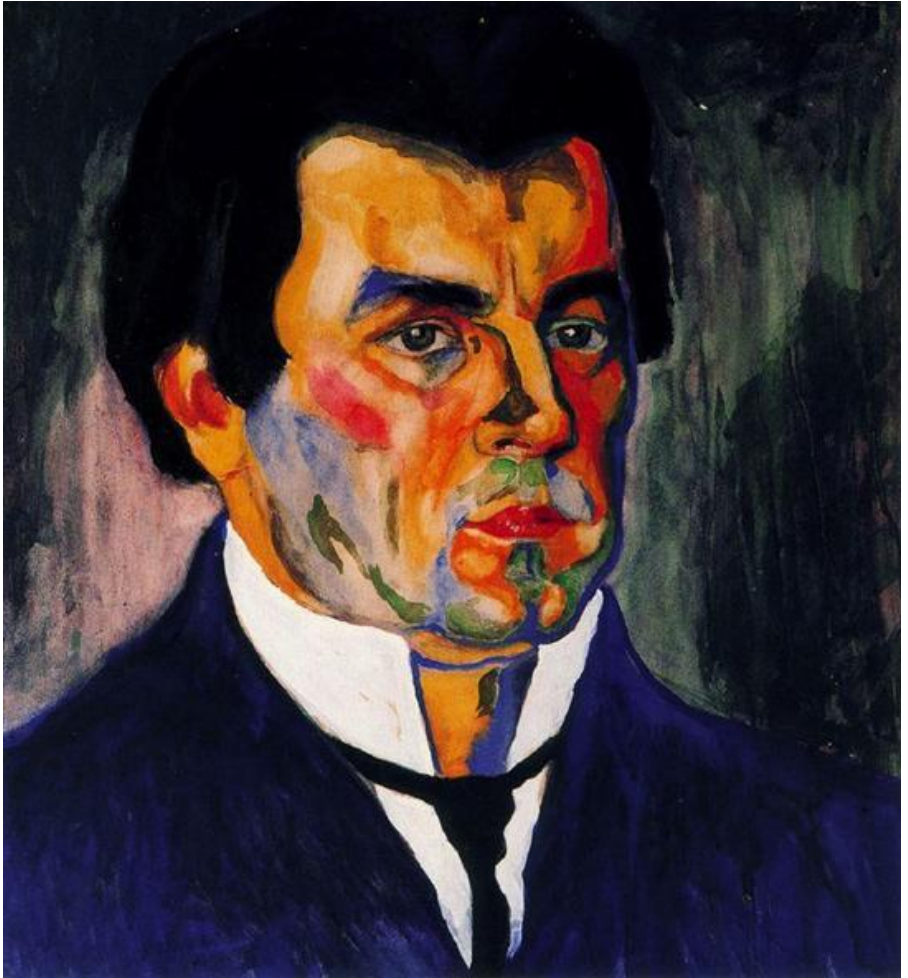


Self Portrait

c. 1911

Gouache, watercolour, paper

46.2 x 41.3 cm



Still Life

c. 1911

Gouache, watercolour, paper

52.5 x 51.8 cm



Taking in the Harvest

1911

72 x 74.5 cm

Stedelijk Museum, Amsterdam

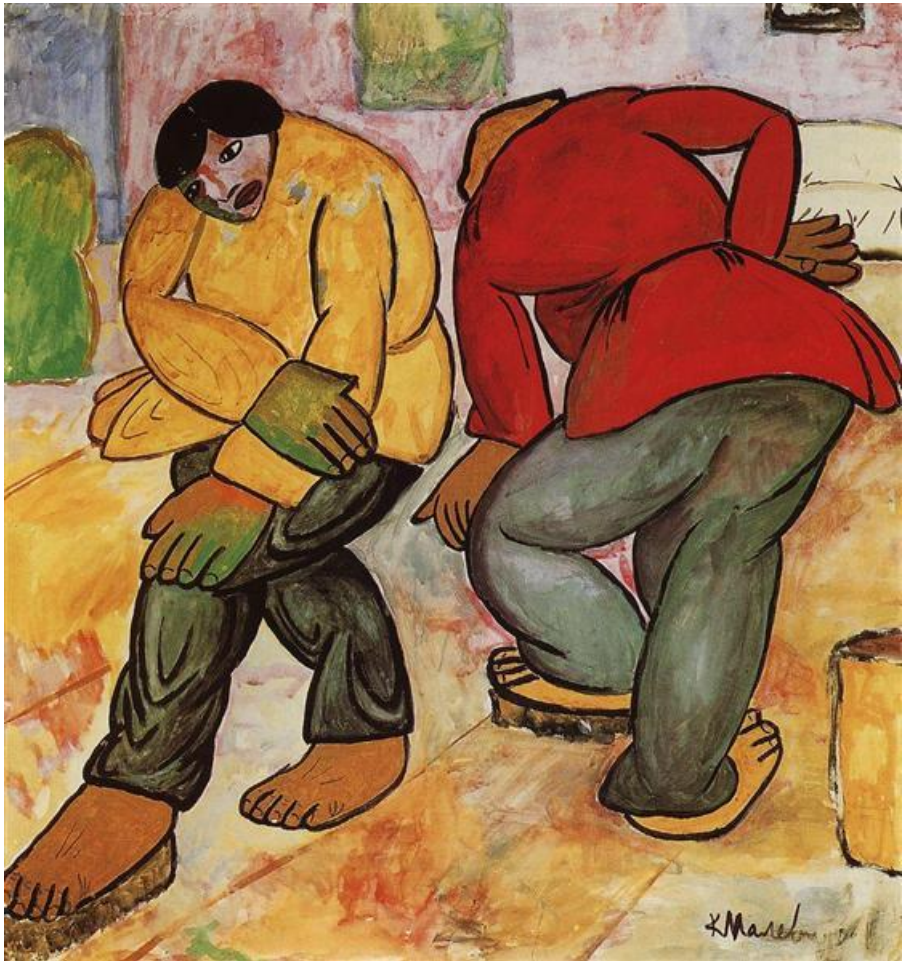


Floor Polishers

1912

Gouache on paper

Stedelijk Museum, Amsterdam



The Carpenters

1912

Gouache on paper

This painting is now lost



Woman with Water Pails

1912

Oil on canvas

Museum of Modern Art (MoMA), New York City

80.3 x 80.3 cm



Province

1912

Gouache on paper

Stedelijk Museum, Amsterdam

70.5 x 70.5 cm



Reaper

1912



The Knife Grinder

1912

Oil on canvas

Yale University Art Gallery (Yale University), New Haven, CT, US

79.53 x 79.53 cm



Woodcutter

1912

Oil on canvas

Stedelijk Museum, Amsterdam

94 x 71.5 cm



Peasant Woman with Buckets and a Child

c. 1912

Oil on canvas

Stedelijk Museum, Amsterdam

73 x 73 cm



Peasant Women at Church

c. 1912

Oil on canvas

Stedelijk Museum, Amsterdam

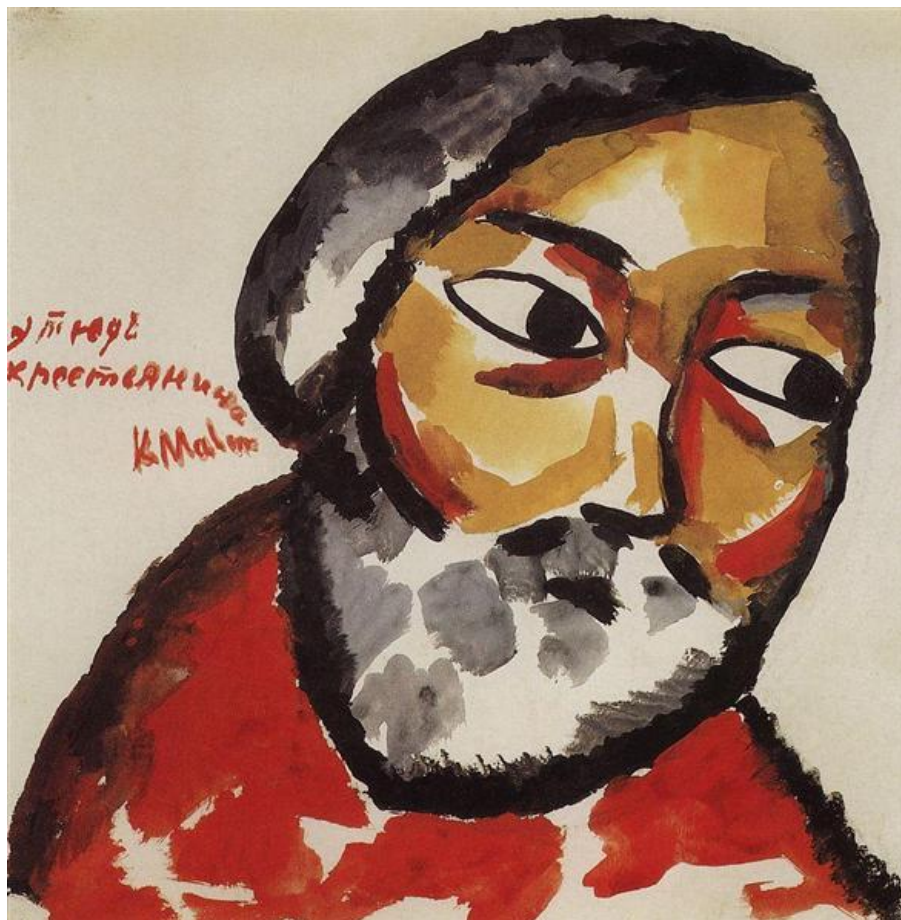
75 x 97.5 cm



Study for Portrait of a Peasant

c. 1912

Musée national d'Art moderne, Paris



Mower

1911-1912

Oil on canvas

Nizhny Novgorod State Museum of Fine Arts , Nizhny Novgorod



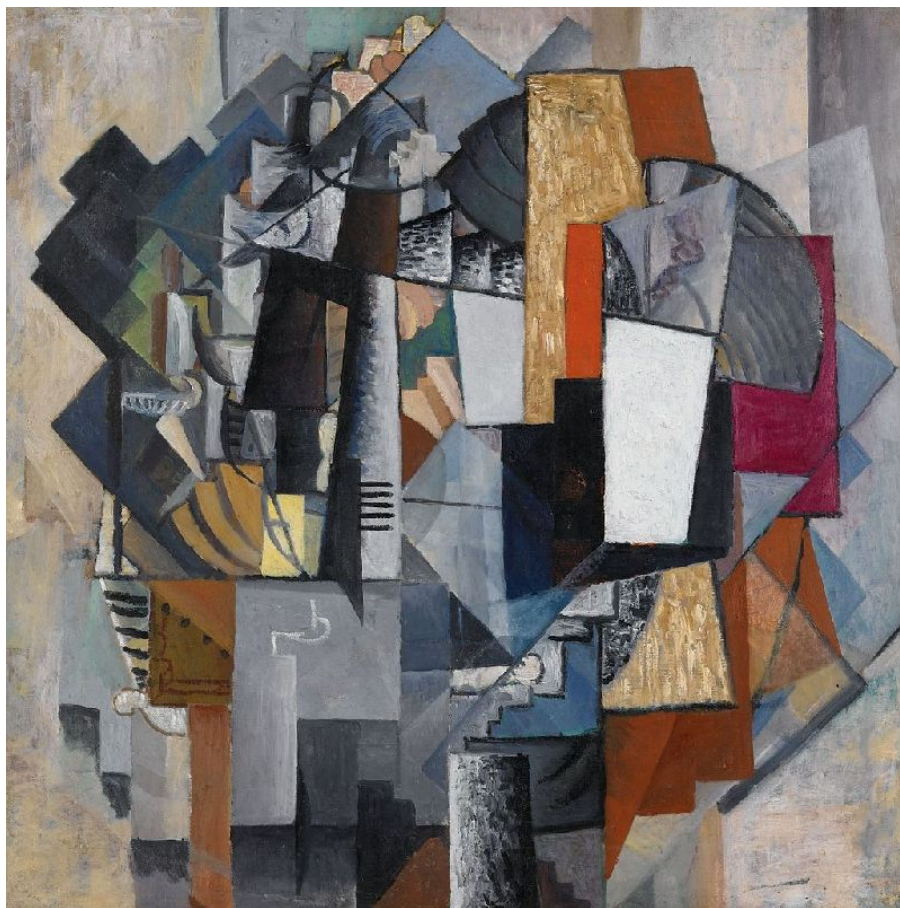
Bureau and Room

1913

Oil on canvas

Stedelijk Museum, Amsterdam

79.5 x 79.5 cm



Cow and Fiddle

1913

Oil on wood

Russian Museum, Museum



Head of a Peasant Girl

c. 1913

Oil on canvas

Stedelijk Museum, Amsterdam

72 x 75 cm



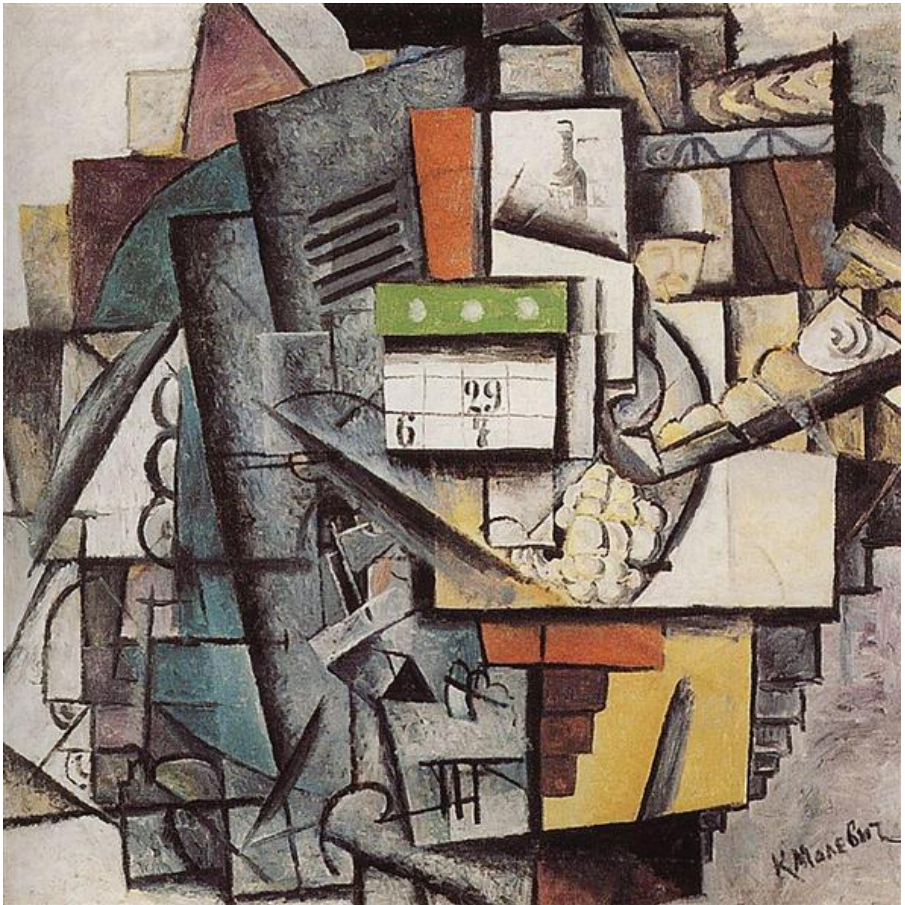
Woman at a Tram Station

1913

Oil on canvas

Stedelijk Museum, Amsterdam

88 x 88 cm



Morning in the Village after Snowstorm

1913



Lamp (Musical Instrument)

1913

Oil on canvas

Stedelijk Museum, Amsterdam



Portrait of Ivan Klyun

1913

Oil on canvas

112 x 70 cm





Portrait of M. V. Matyushin

1913

Oil on canvas

107 x 107 cm

Tretyakov Gallery, Moscow



Samovar

1913



Samovar

1913

Oil on canvas

Museum of Modern Art (MoMA), New York City



Station without a Stop at Kunzevo

1913

Oil on wood

Tretyakov Gallery, Moscow, Russia

49 x 25 cm



The Lady at the Piano

1913



Vanity Box

1913

Oil on canvas

Tretyakov Gallery, Moscow, Russia

49 x 25 cm



Aviator

c. 1914

Oil on canvas

Tretyakov Gallery, Moscow, Russia

125 x 65 cm



Composition with the Mona Lisa

1914

Oil on canvas

62 x 49.5 cm



Englishman in Moscow

1914

Oil on canvas

88 x 57 cm





The Guard

1914

Oil on canvas

Stedelijk Museum, Amsterdam

57 x 66 cm



Lady at the Poster Column

1914

Oil on canvas, collage

Stedelijk Museum, Amsterdam

71 x 64 cm



Living in a Big Hotel

1914

Oil on canvas



Soldier of the First Division

1914

Oil on canvas

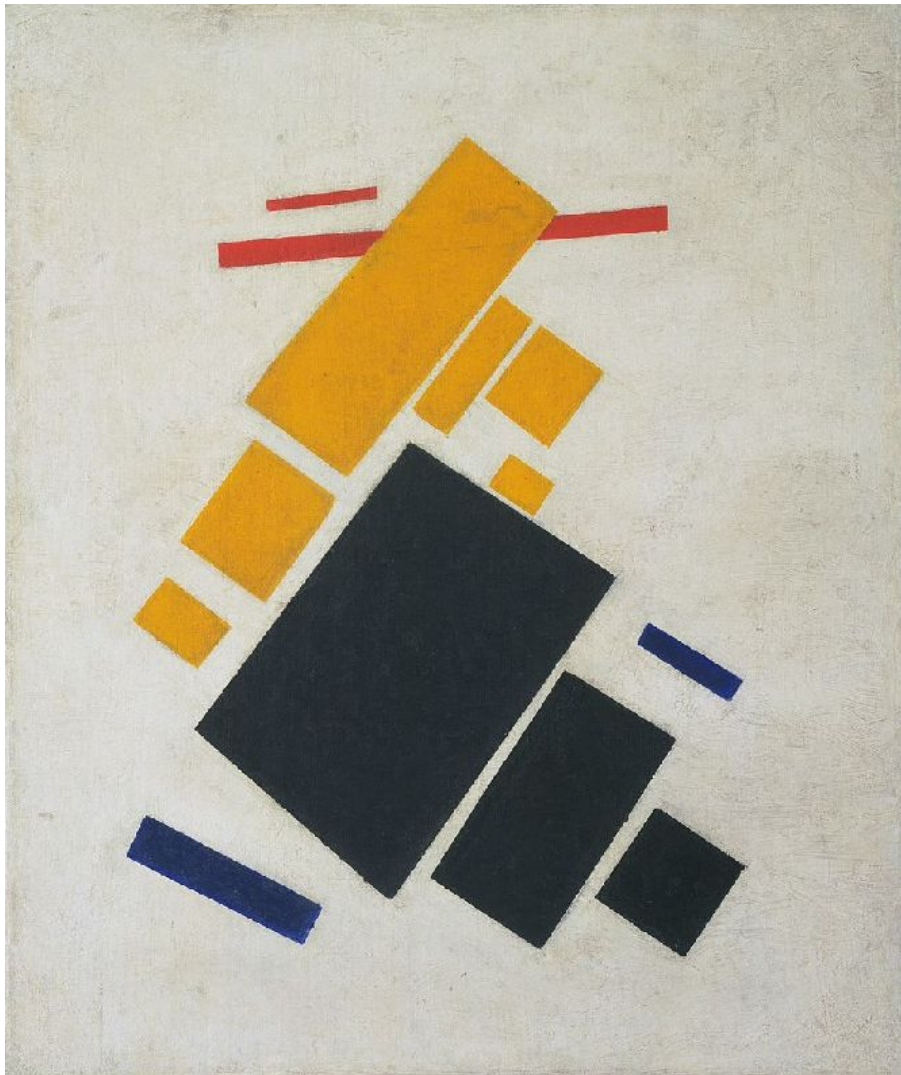


Suprematist Composition: Aeroplane Flying

1915

Oil on canvas

Museum of Modern Art (MoMA), New York City



Spherical Evolution of a Plane

1917

Oil on canvas

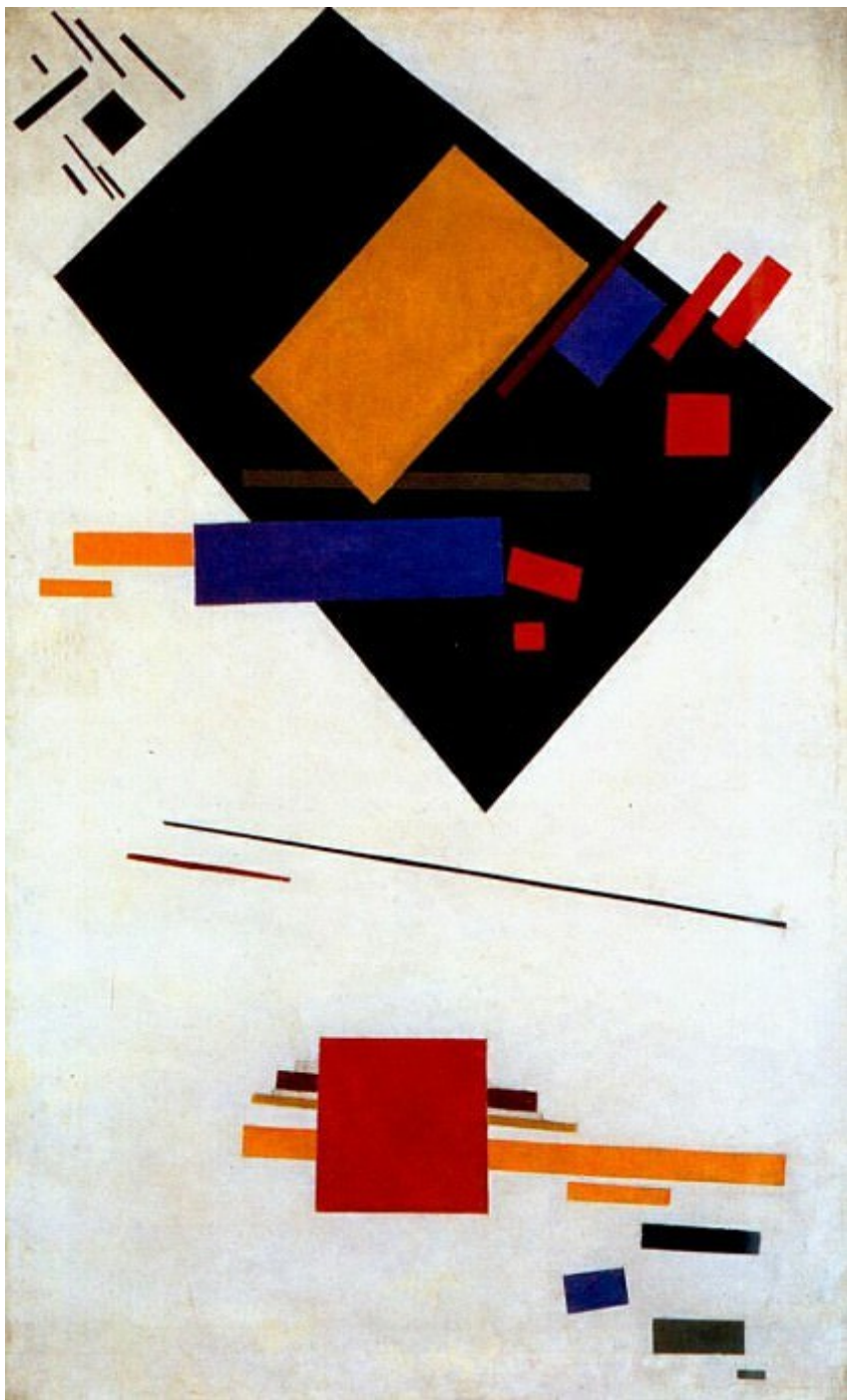


Untitled Suprematist Composition

1915

Oil on canvas

Stedelijk Museum, Amsterdam



Black Square

1915

Canvas, tempera

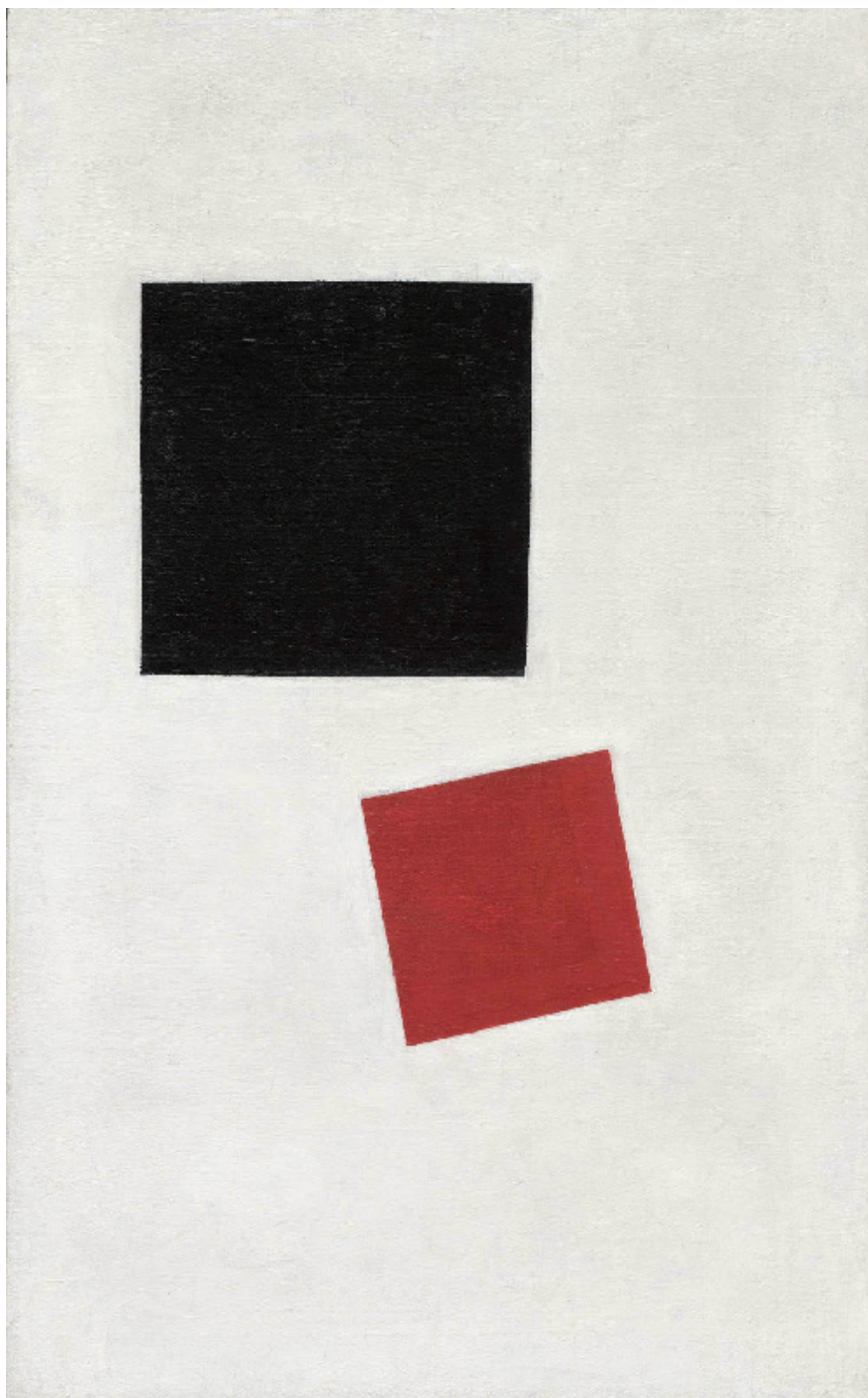
Tretyakov Gallery, Moscow, Russia

106 x 106 cm



Black Square and Red Square

1915



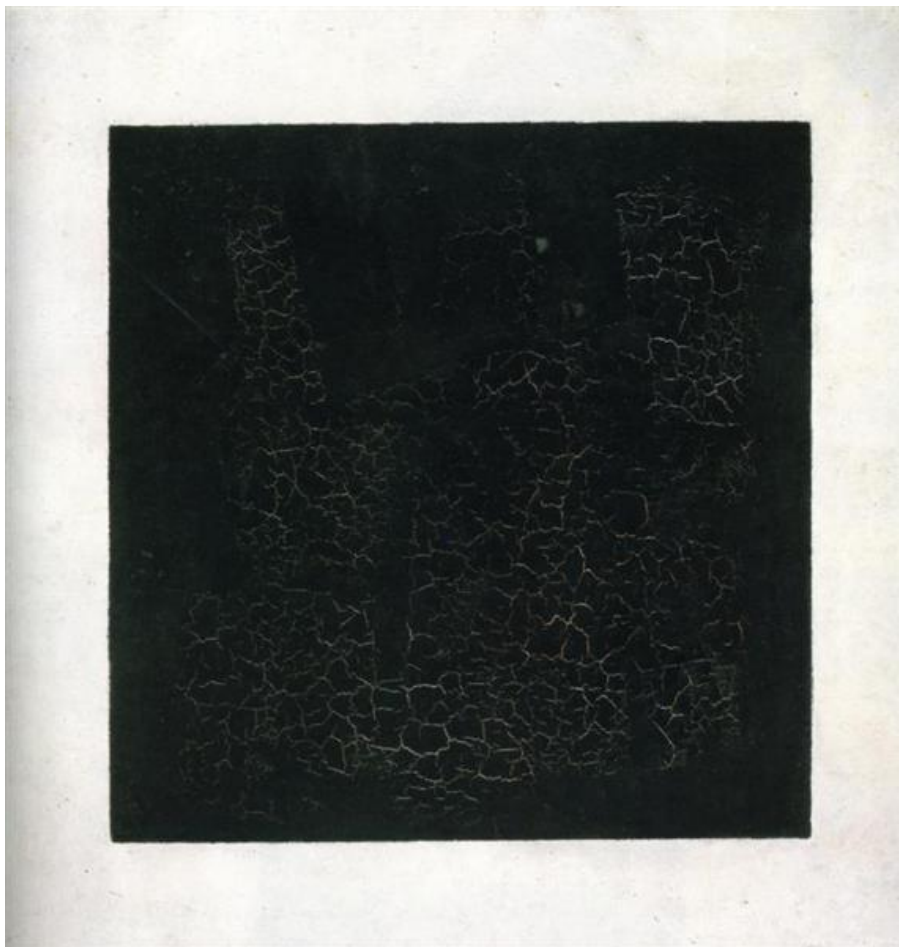
Black Suprematistic Square

1915

Oil on canvas

Tretyakov Gallery, Moscow, Russia

79.6 x 79.5 cm



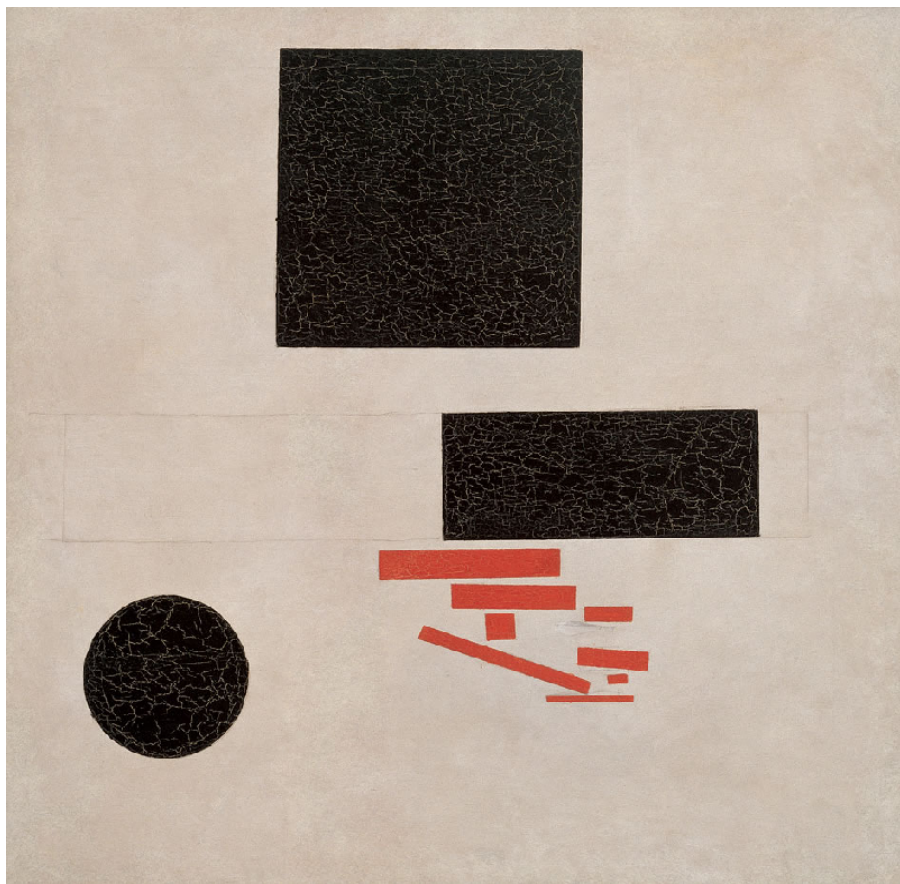
Suprematist Composition

1915

Oil on canvas

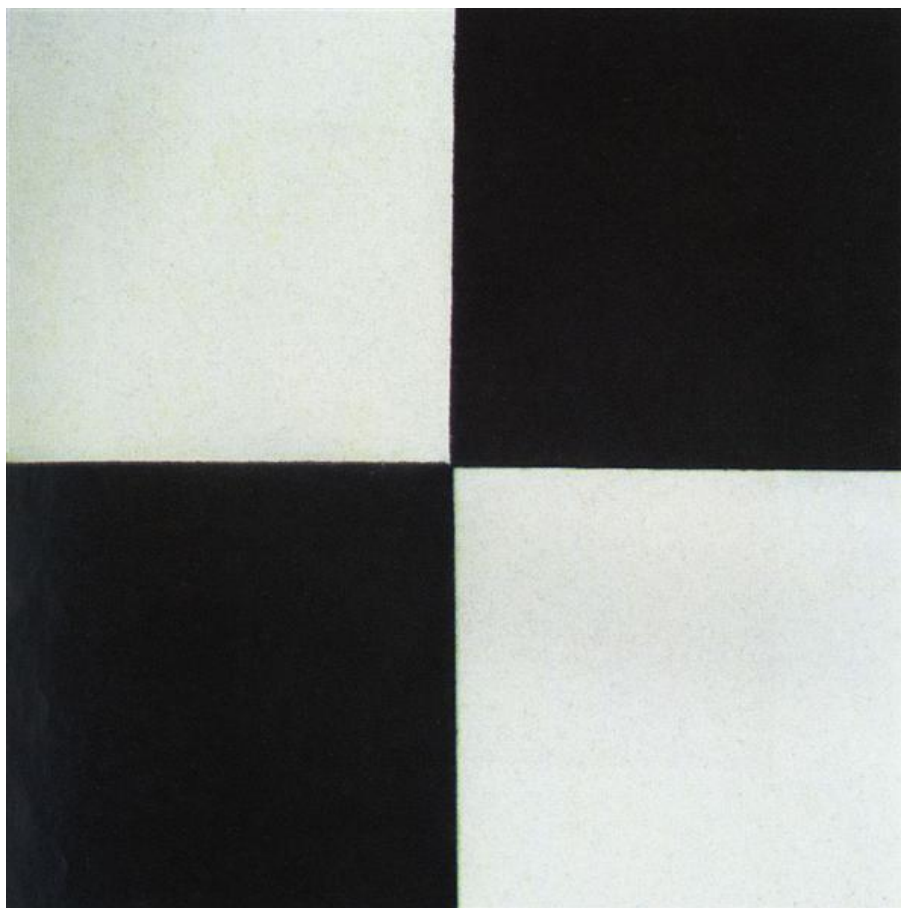
Fondation Beyeler, Riehen, Switzerland

79.2 x 79.5 cm



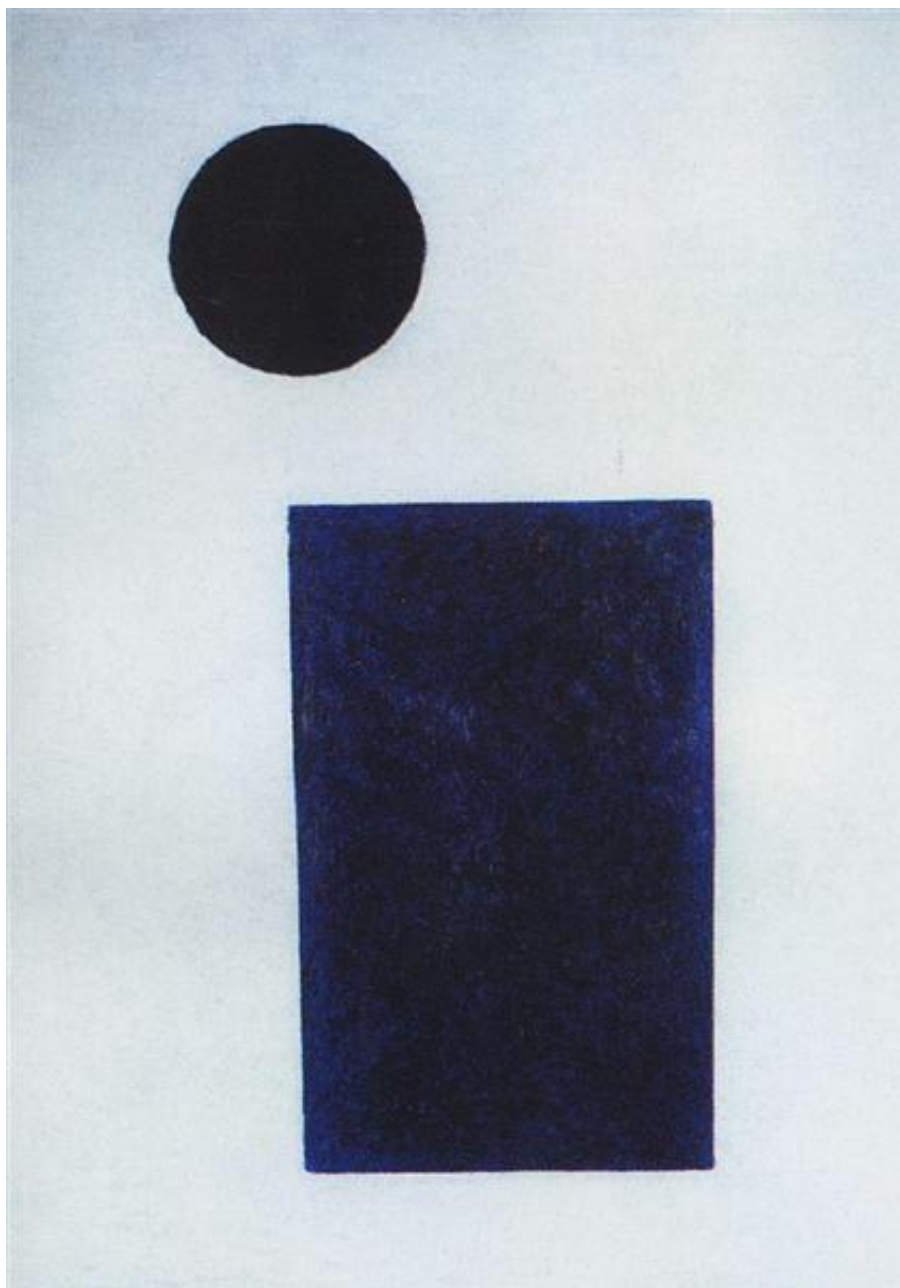
Four square

1915



Quadrilateral and the circle

1915



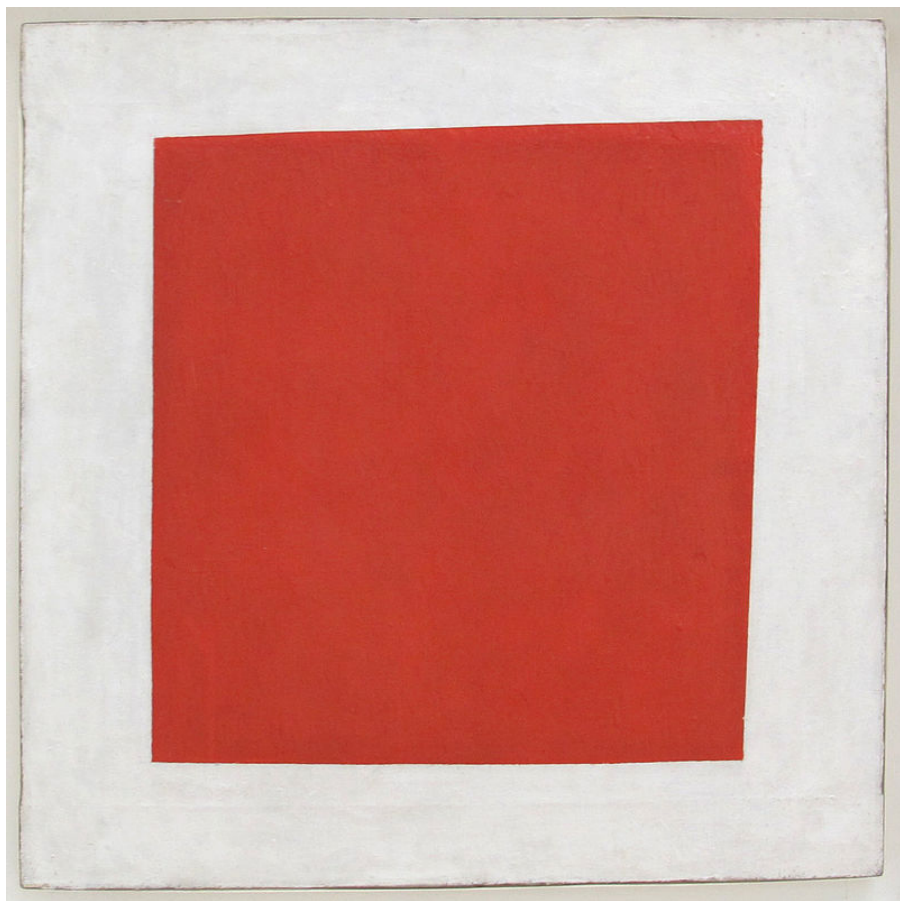
Red square

1915

Oil on canvas

Russian Museum, Saint Petersburg

53 x 53 cm



Suprematism

1915

Oil on canvas

Stedelijk Museum, Amsterdam

97 x 66 cm



Suprematism; Pictorial Masses in Movement

1915

Oil on canvas

87.5 x 72 cm

Russian Museum, Saint Petersburg



Suprematism

1915

Oil on canvas

Stedelijk Museum, Amsterdam

44.5 x 35 cm

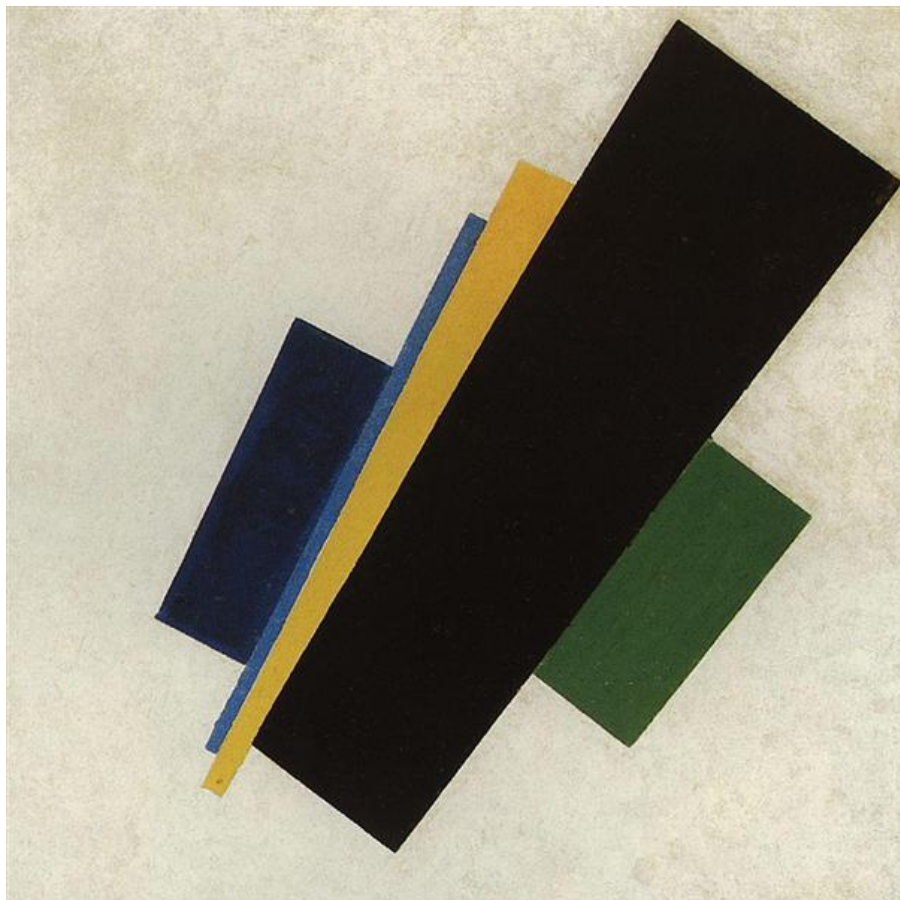


Suprematism, 18th Construction

1915

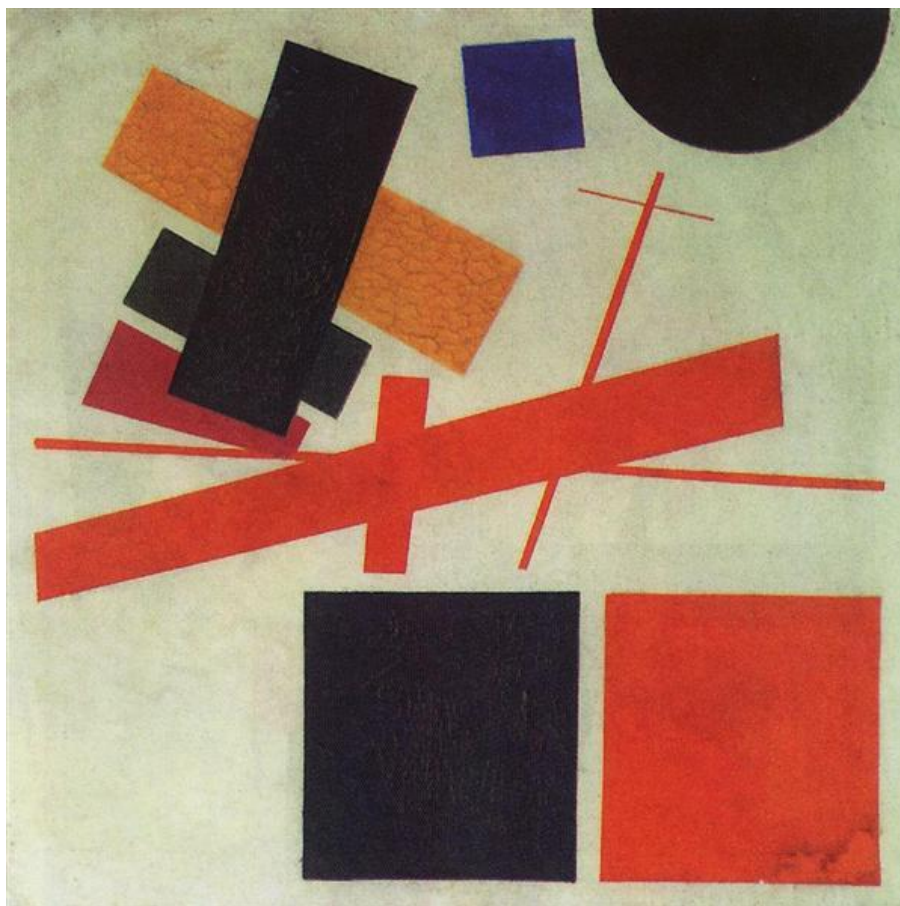
53 x 55 cm

Stedelijk Museum, Amsterdam



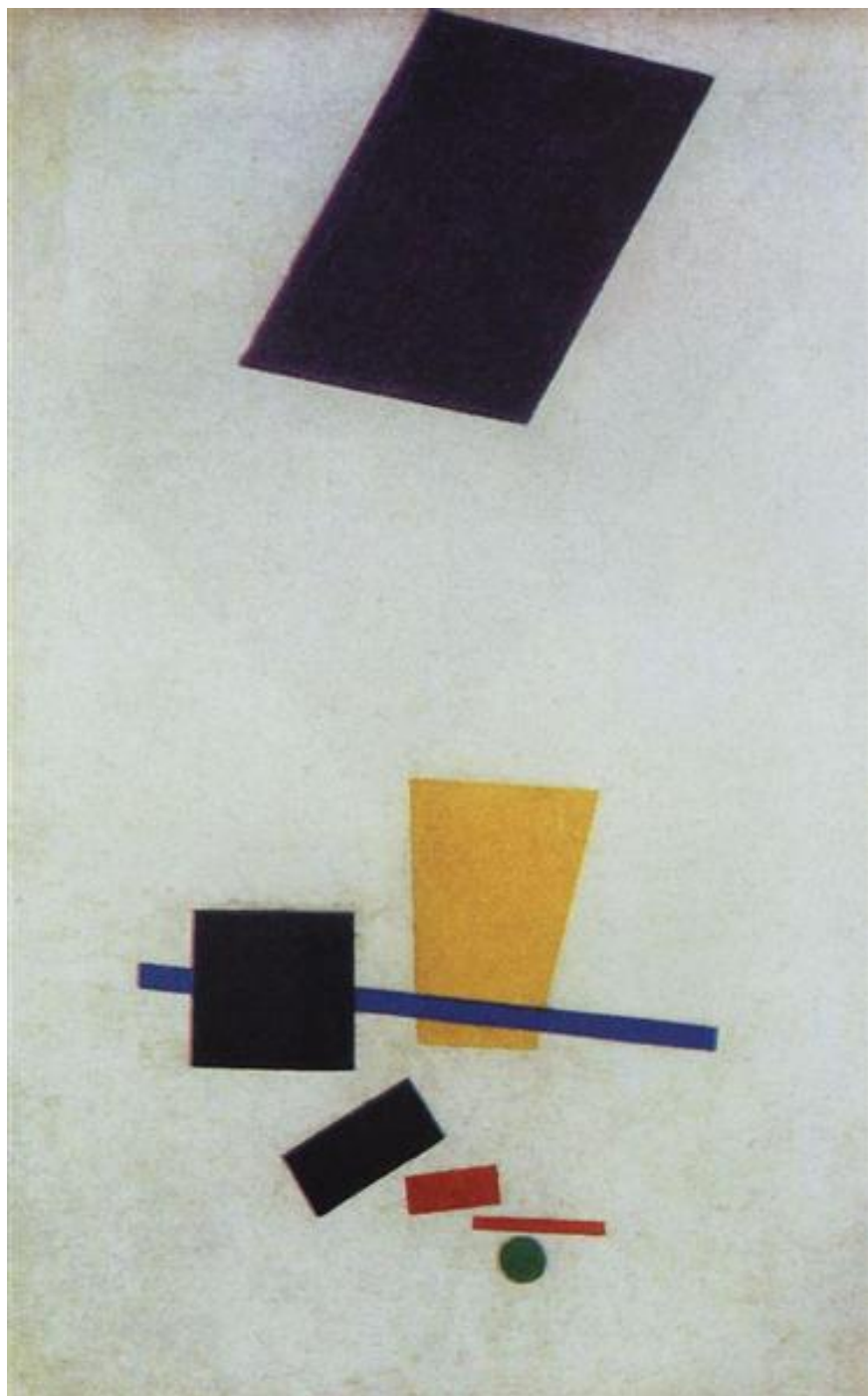
Suprematism

1915



Suprematism

1915

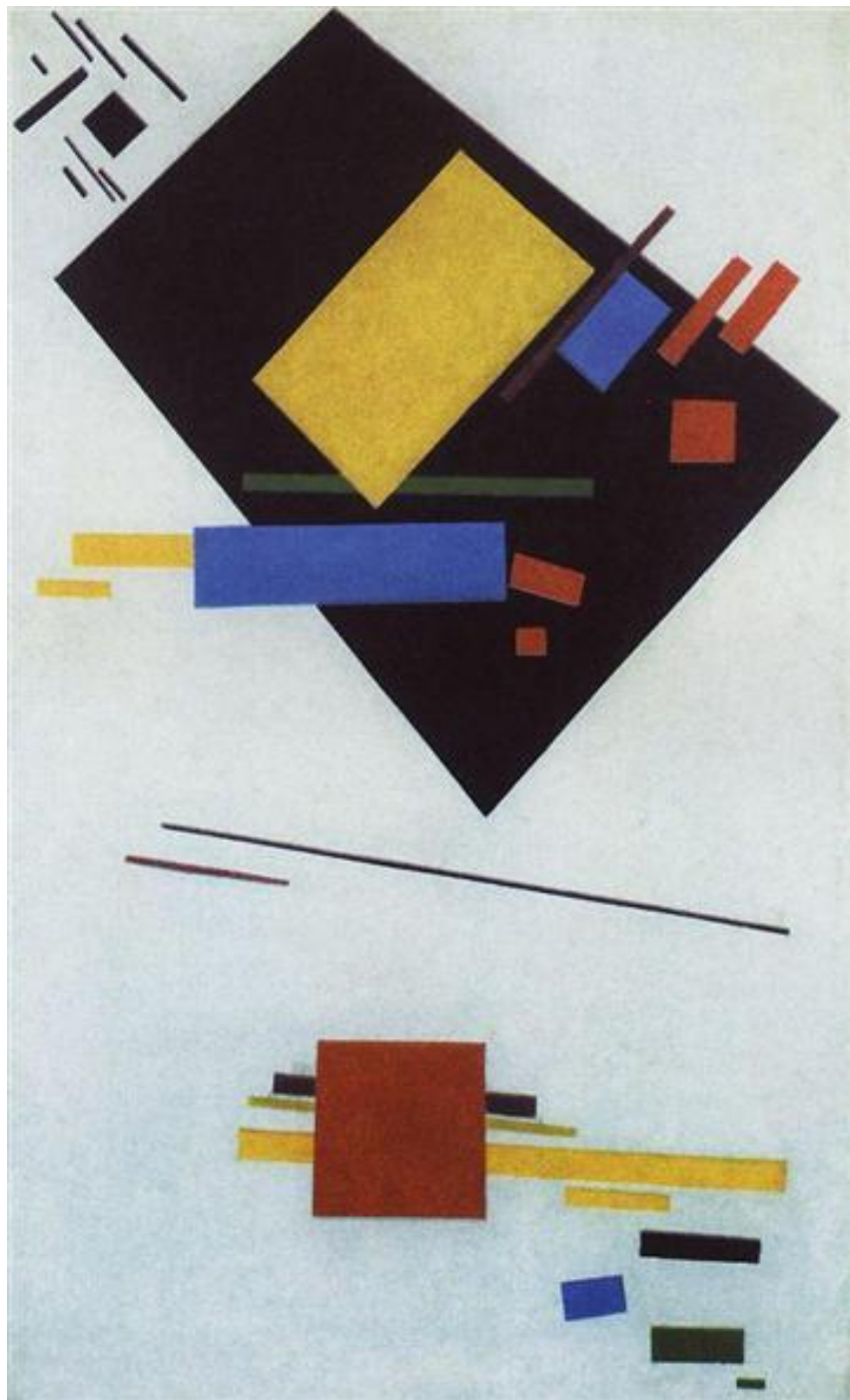


Suprematism

1915

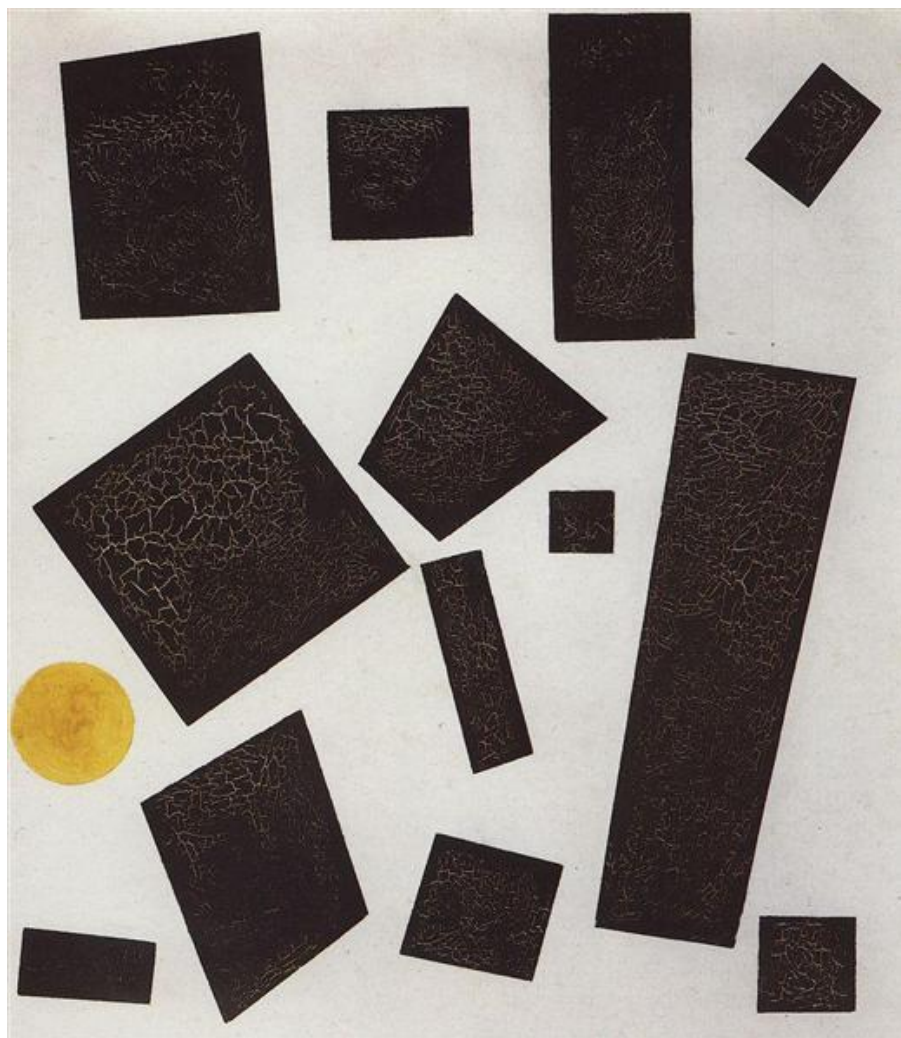
Oil on canvas

Stedelijk Museum, Amsterdam



Suprematism

1915

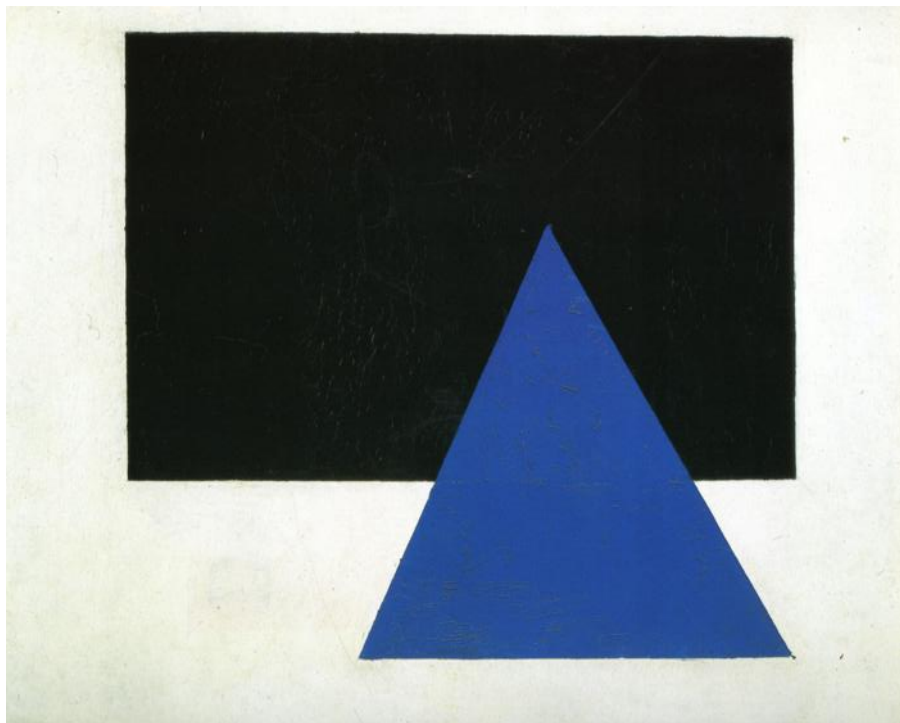


Suprematism with Blue Triangle and Black Square

1915

Oil on canvas

Stedelijk Museum, Amsterdam



Suprematism with Eight Red Rectangles

1915



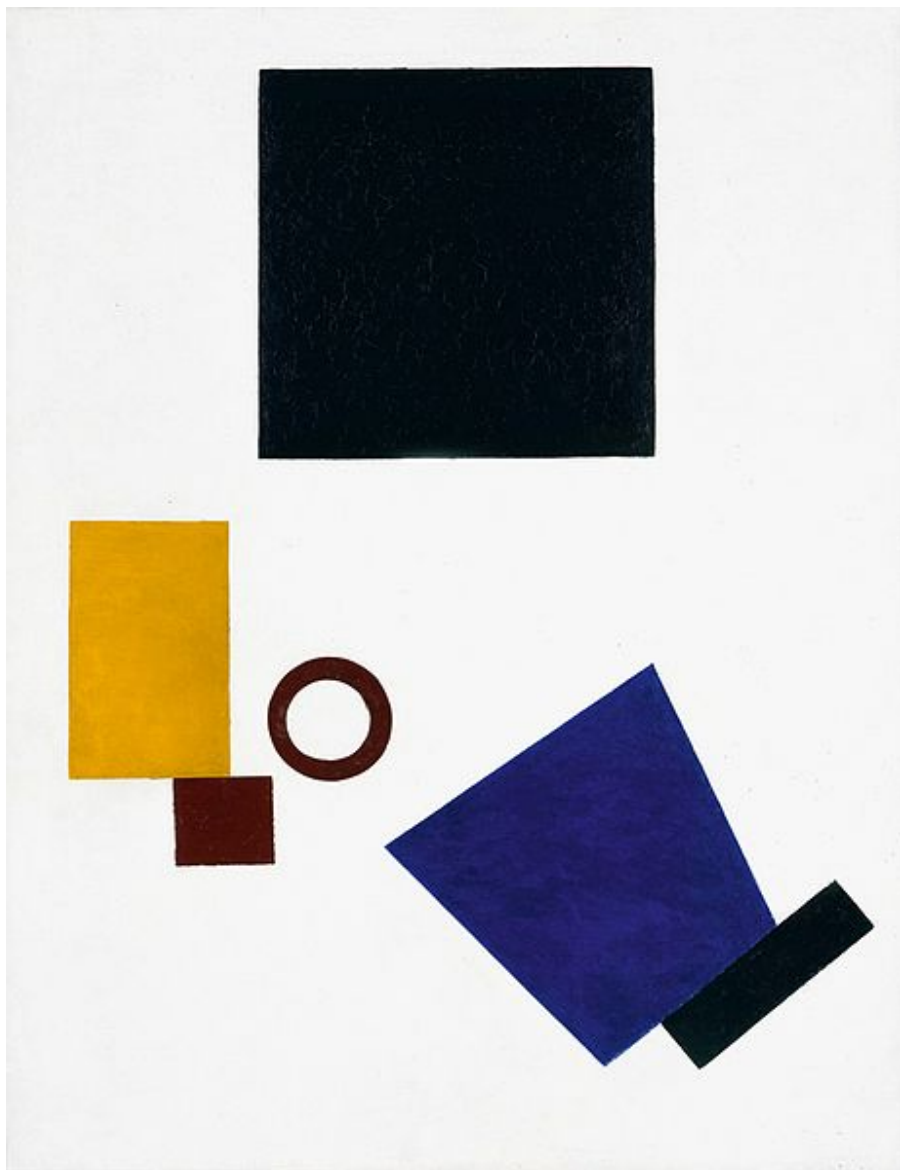
Suprematism. Two Dimensional Self Portrait

1915

Oil on canvas

Stedelijk Museum, Amsterdam

80 x 62 cm



Suprematistic Construction

1915

Oil on wood

72 x 52 cm



The Red Cross on a Black Circle

c. 1915

Oil on canvas

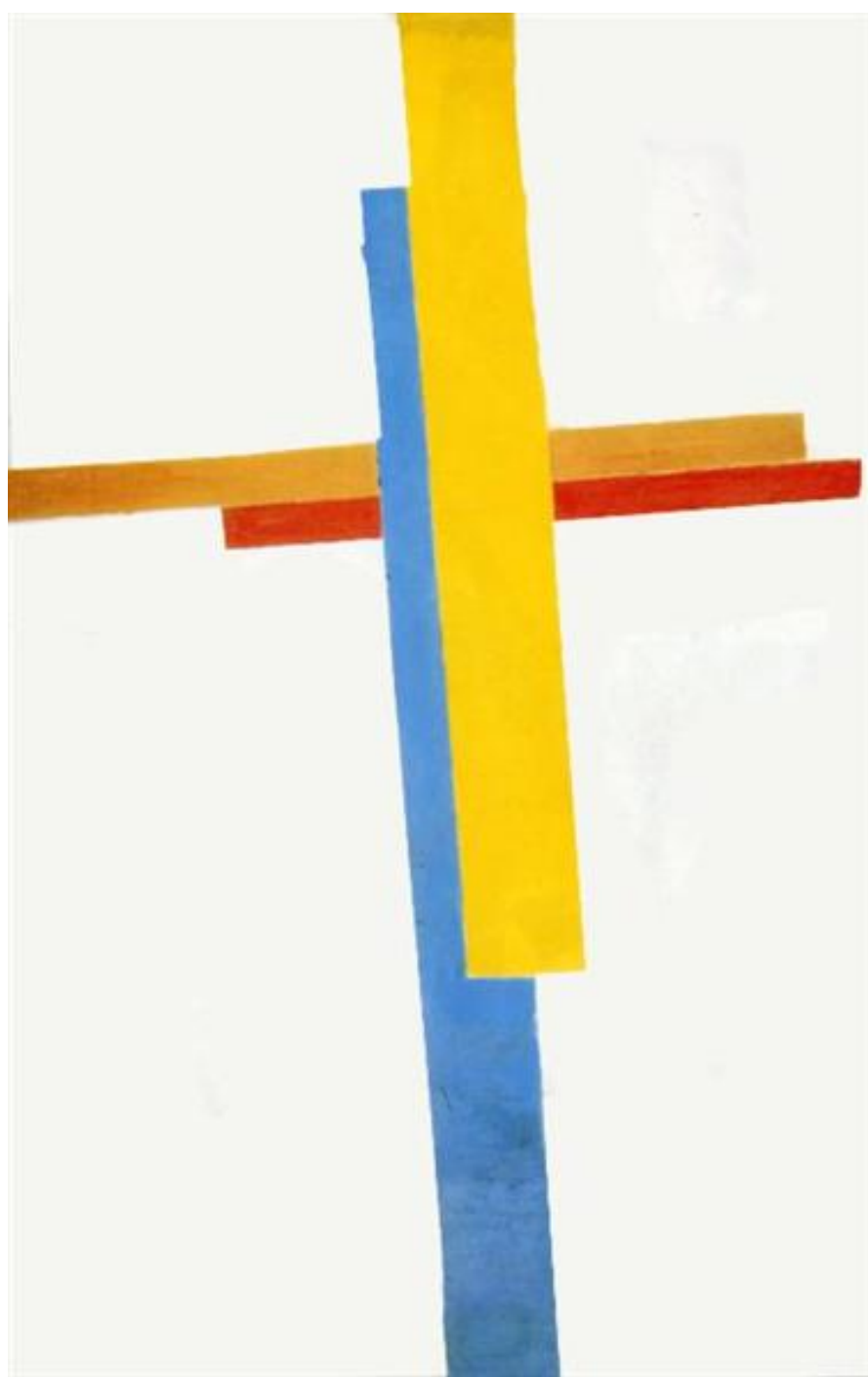


Suprematism

1915

Oil on wood

71 x 45 cm



Untitled Suprematist Composition

1916

Oil on canvas

Peggy Guggenheim Foundation, Venice



Untitled Suprematist Composition

1916

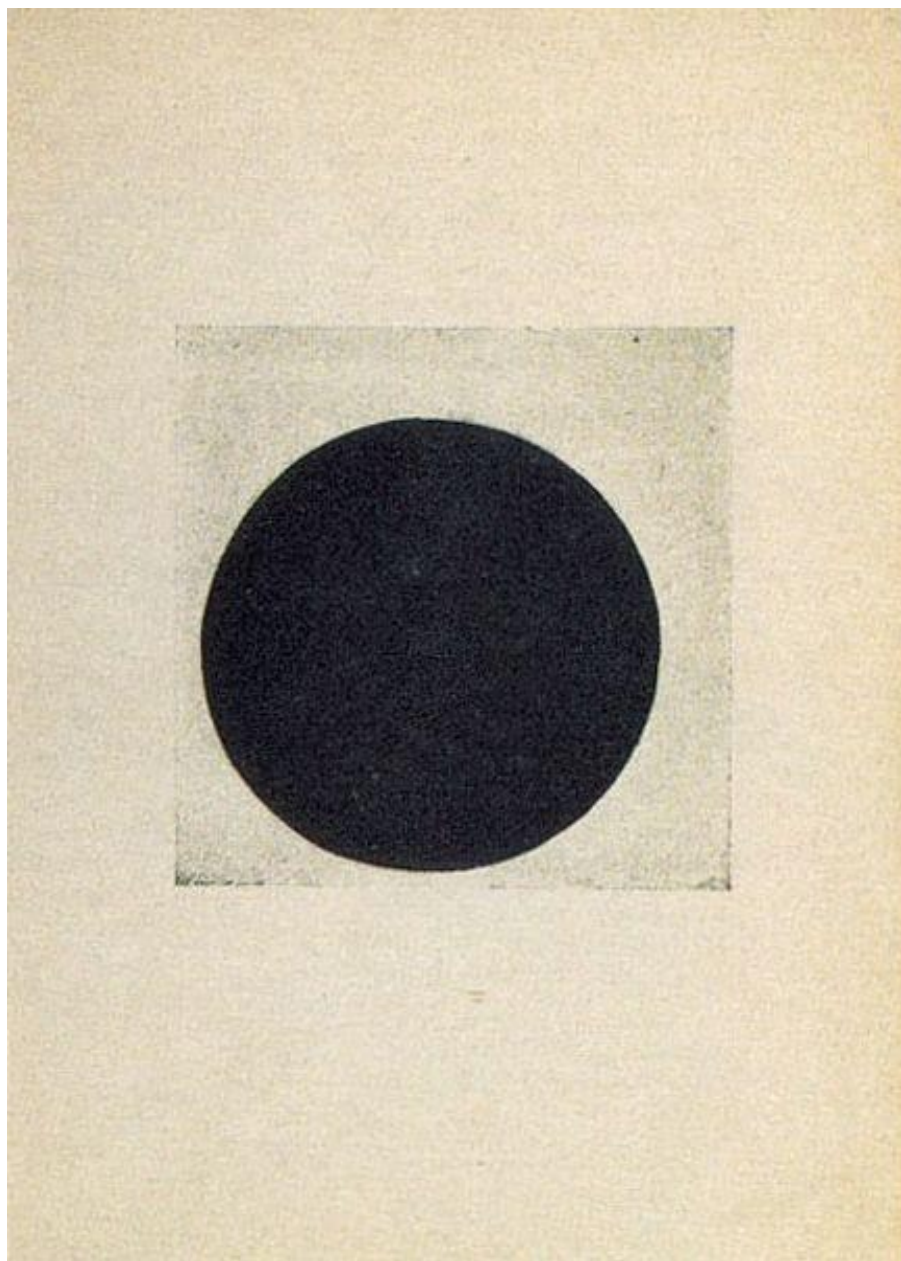
Oil on canvas

Private collection



Composition with a Black Circle

1916



Suprematism

1916

Oil on canvas

80.5 x 81 cm



Suprematism

1916

Oil on canvas

80 x 71 cm



Supremus No. 56

1916

Oil on canvas

Russian Museum, Saint Petersburg



Supremus No. 57

1916

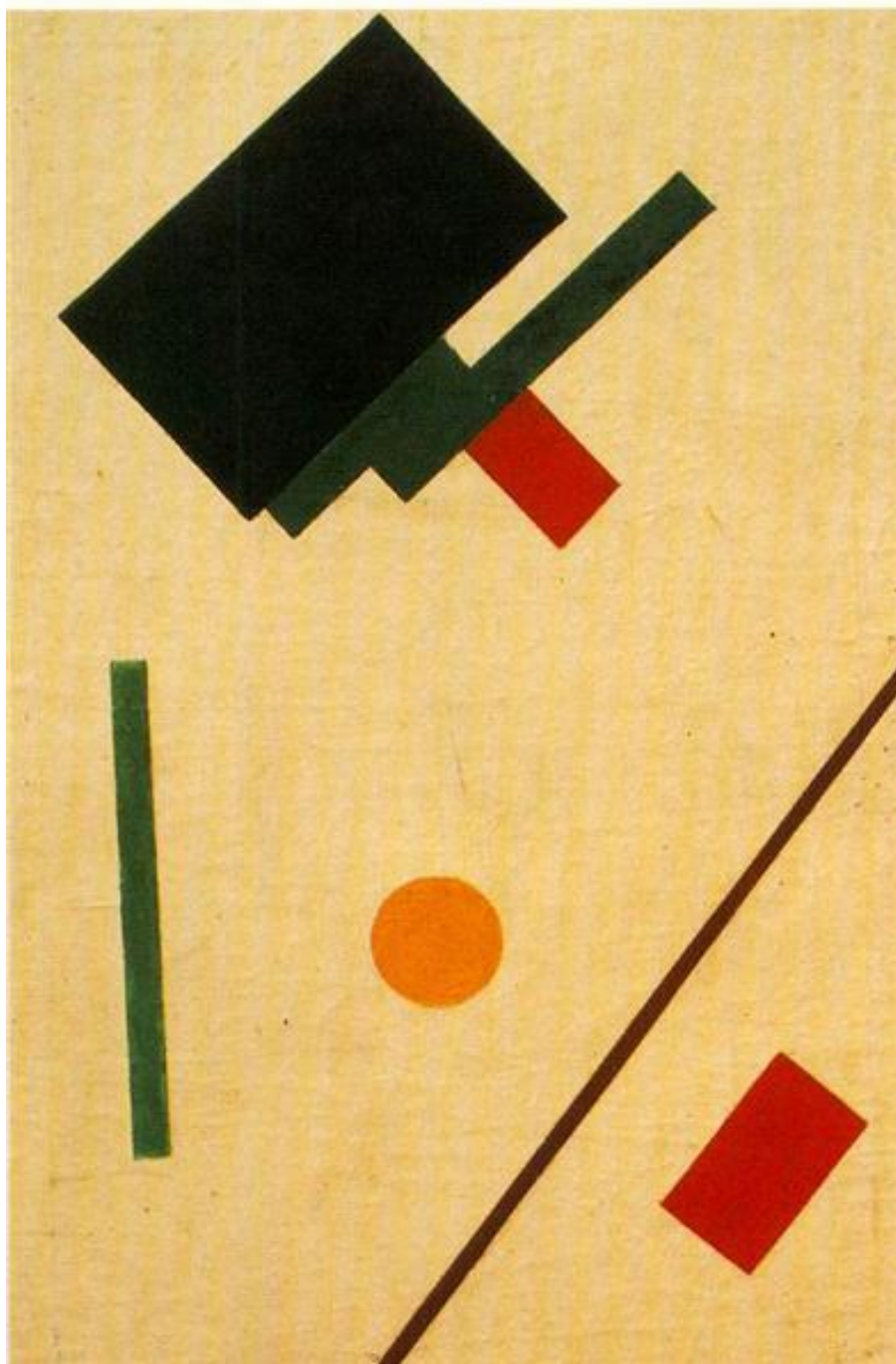
Oil on canvas

Tate Gallery, London



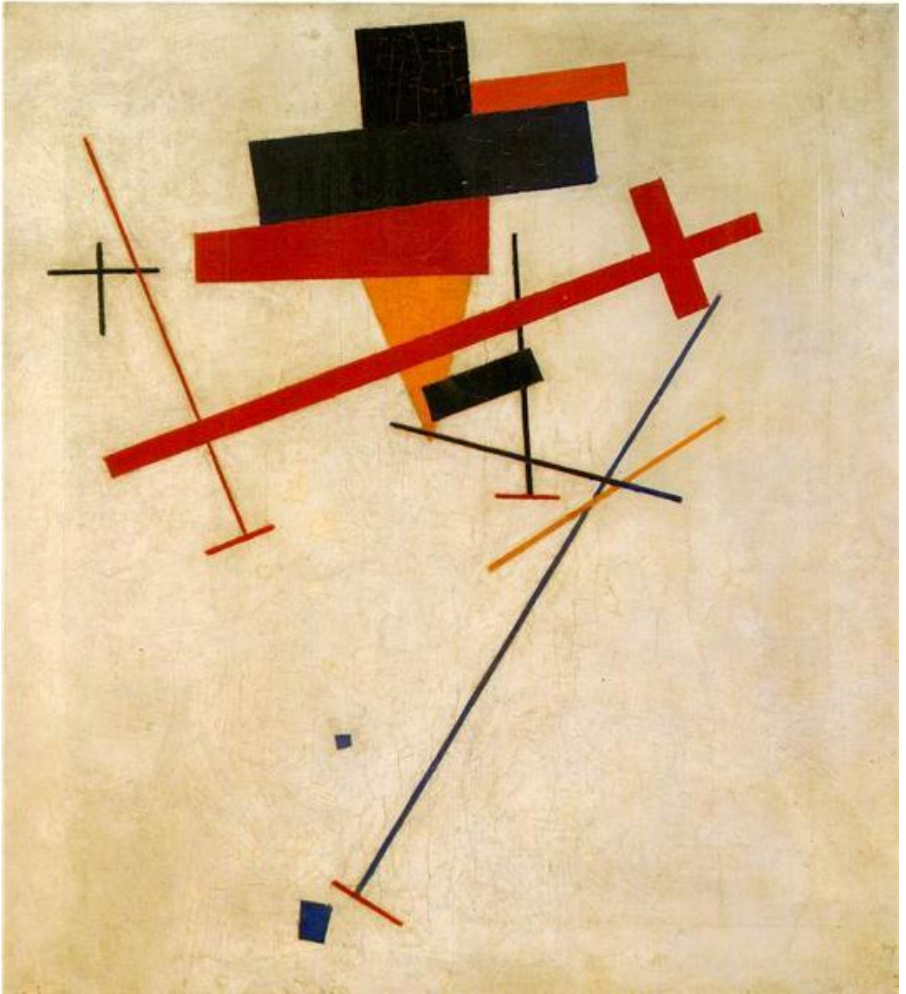
Suprematist Composition

1915-1916



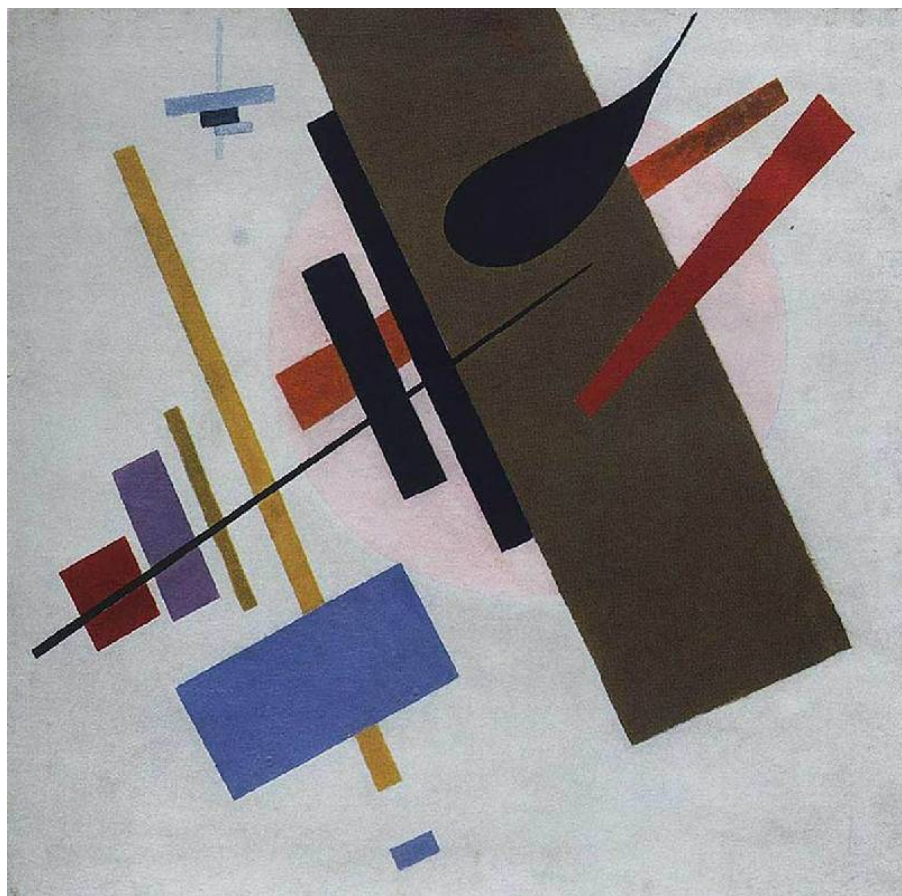
Suprematist Painting

1916



Suprematism

1917

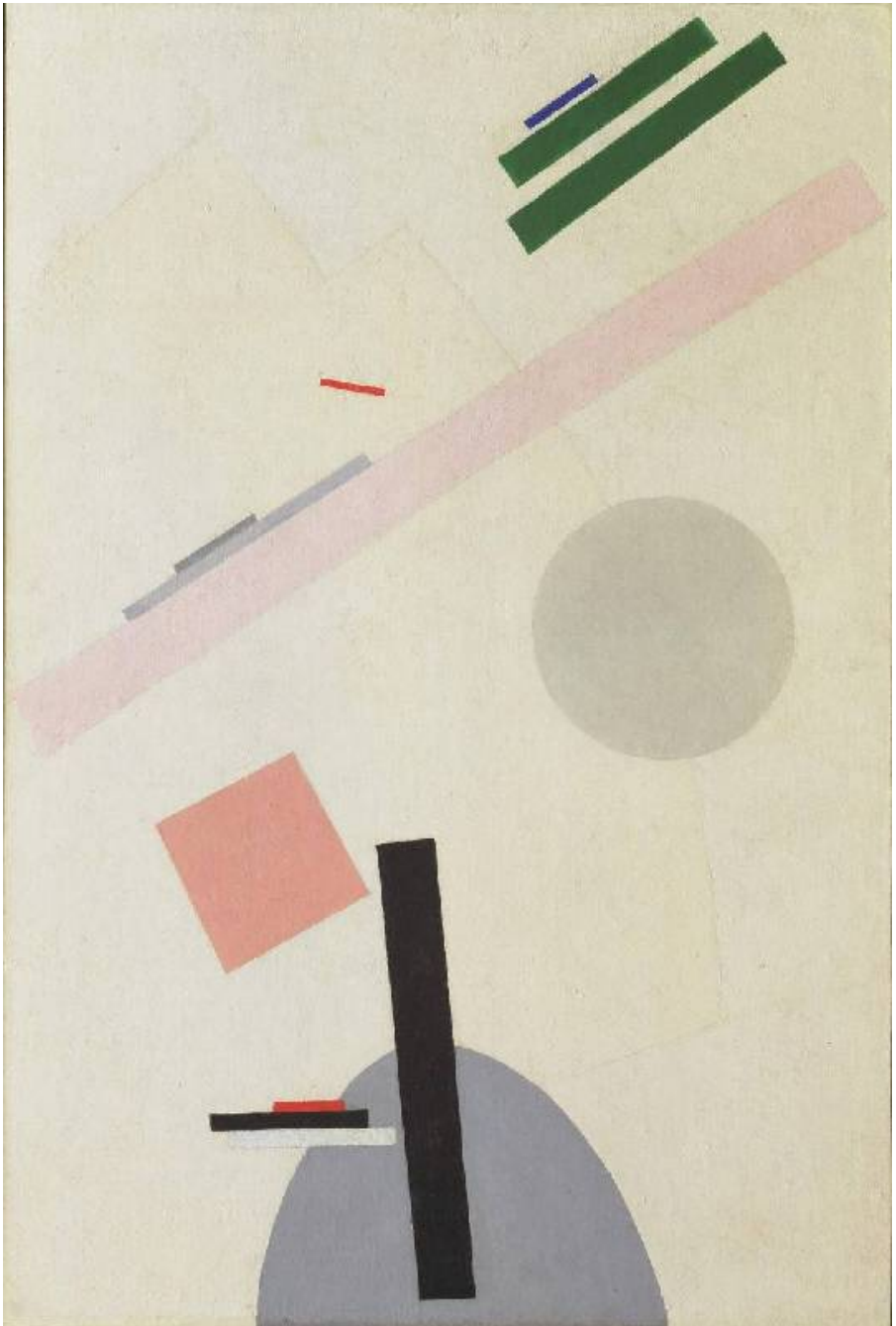


Suprematist Composition

1917

Oil on canvas

The Museum of Modern Art, New York



Suprematic Painting

1918

Oil on canvas

Stedelijk Museum, Amsterdam

106 x 70 cm



Suprematism

1918



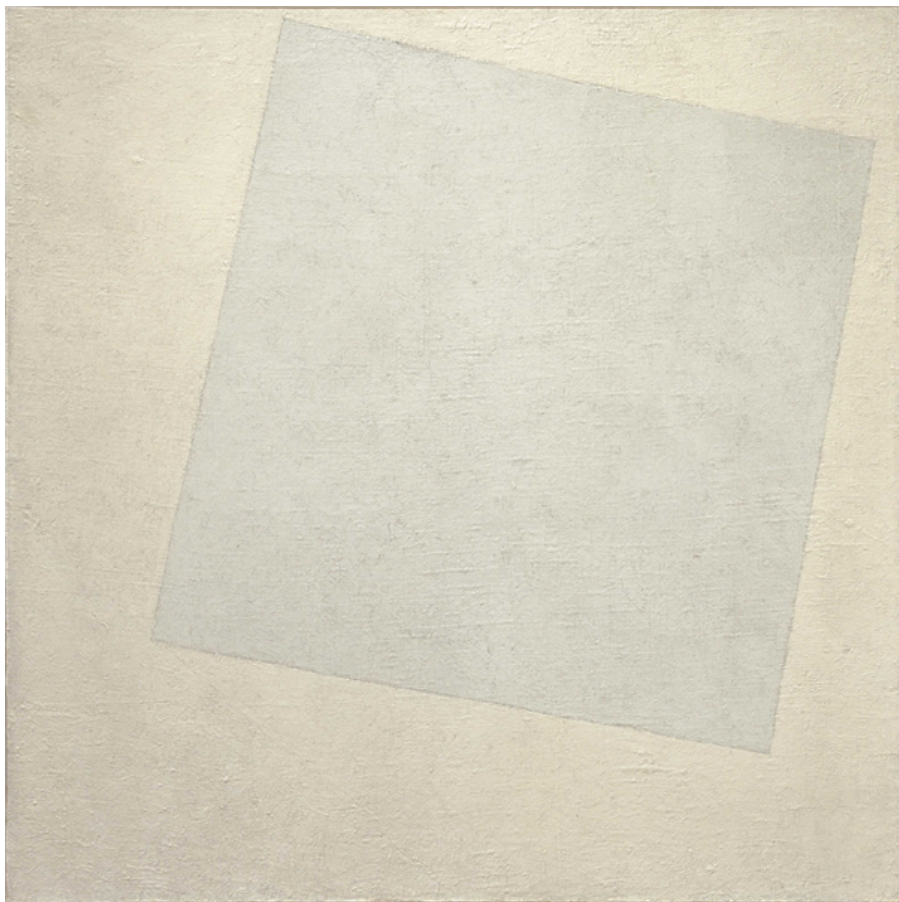
Suprematist Composition: White on White

1917-1918

Oil on canvas

Museum of Modern Art (MoMA), New York City

79.4 x 79.4 cm



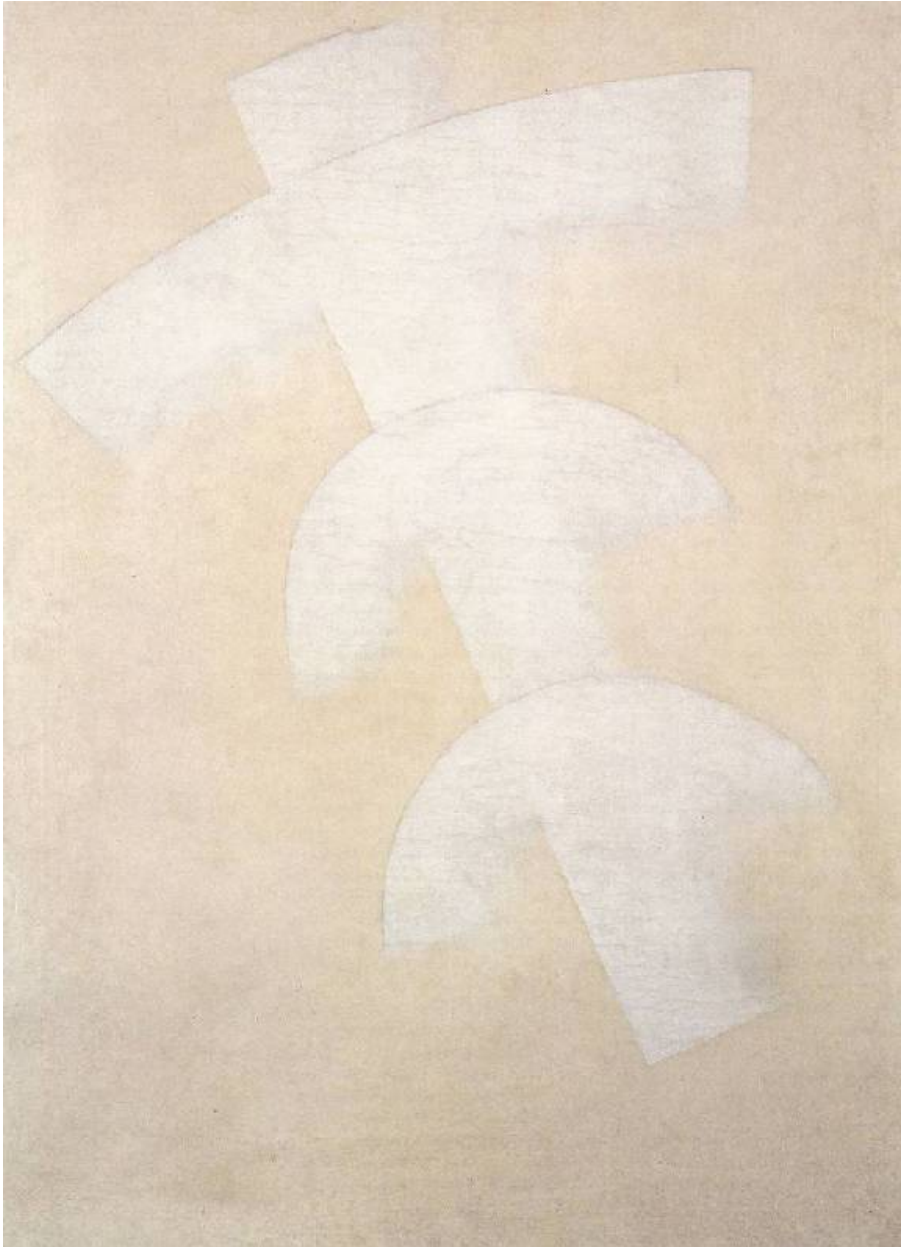
Untitled Suprematist Painting

1918

Oil on canvas

Stedelijk Museum, Amsterdam

79.4 x 79.4 cm



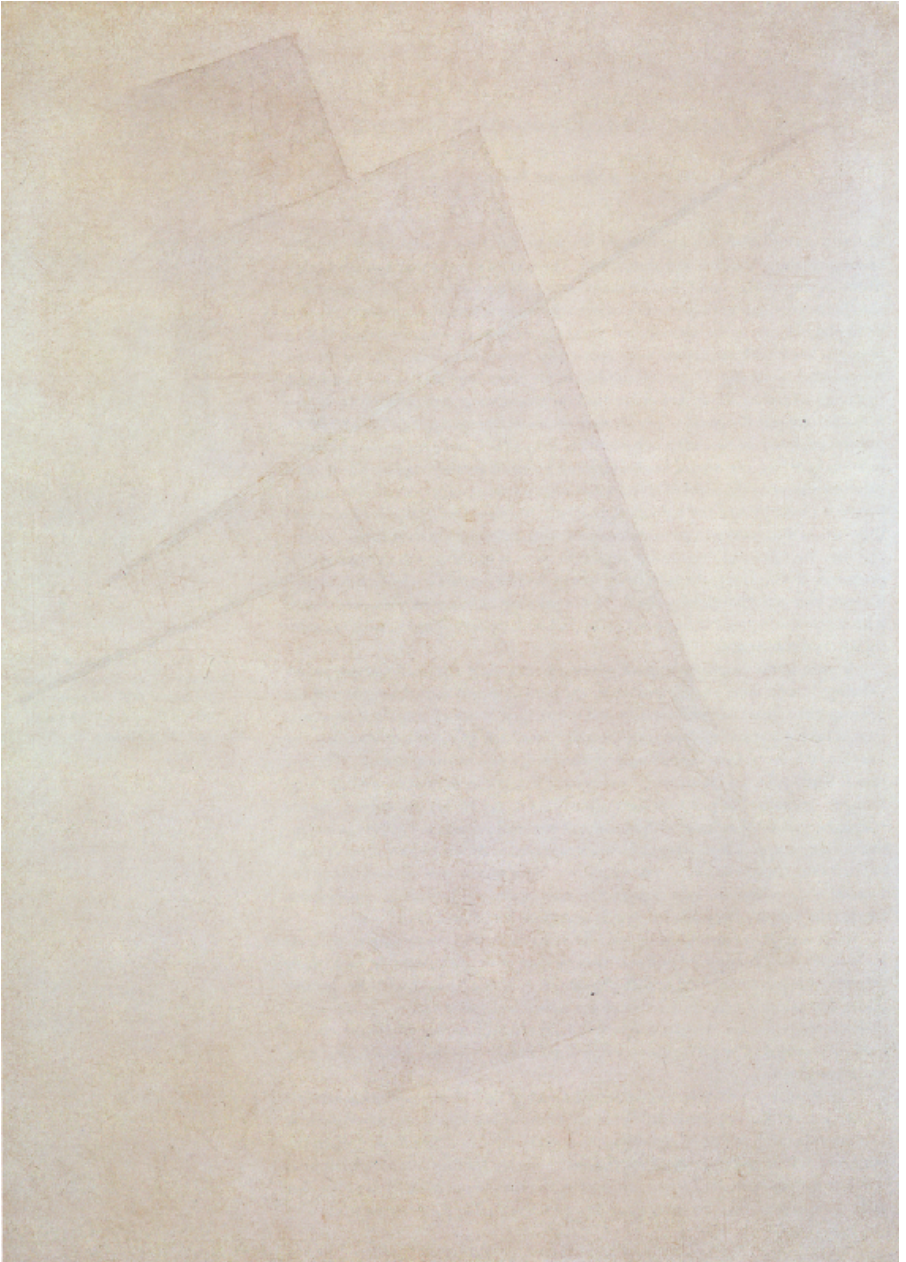
Untitled Suprematist Painting

1918

Oil on canvas

Stedelijk Museum, Amsterdam

97 x 70 cm



Suprematism

c.1918

Oil on canvas

49 x 69 cm



The Black Cross on a Red Oval

c.1918

Oil on canvas

Stedelijk Museum, Amsterdam

100.5 x 60 cm

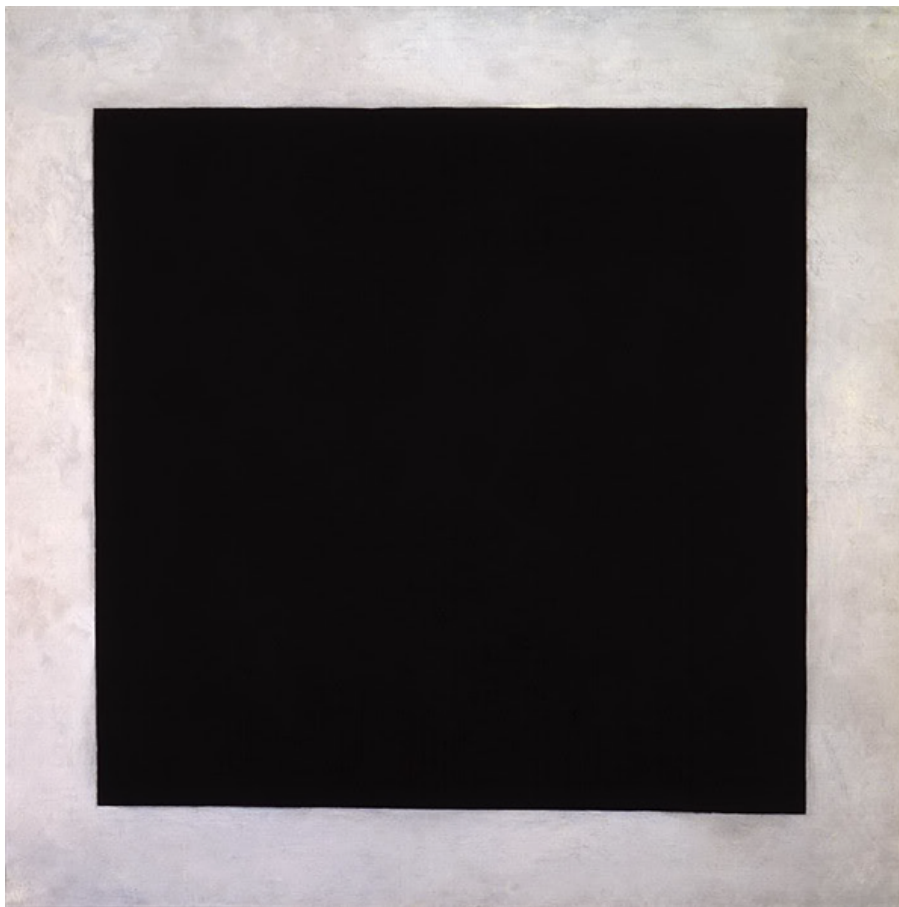


Black Square (2nd version)

c.1918

Oil on canvas

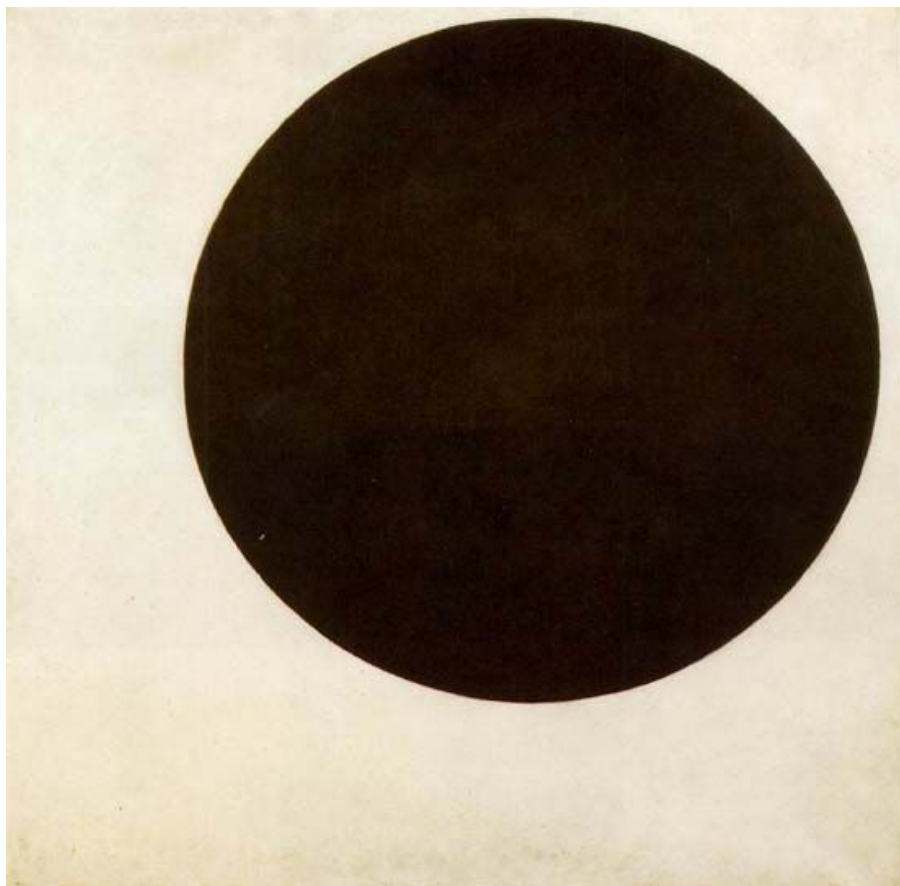
Russian Museum, Saint Petersburg



Black Circle

c.1918

Russian Museum, Saint Petersburg



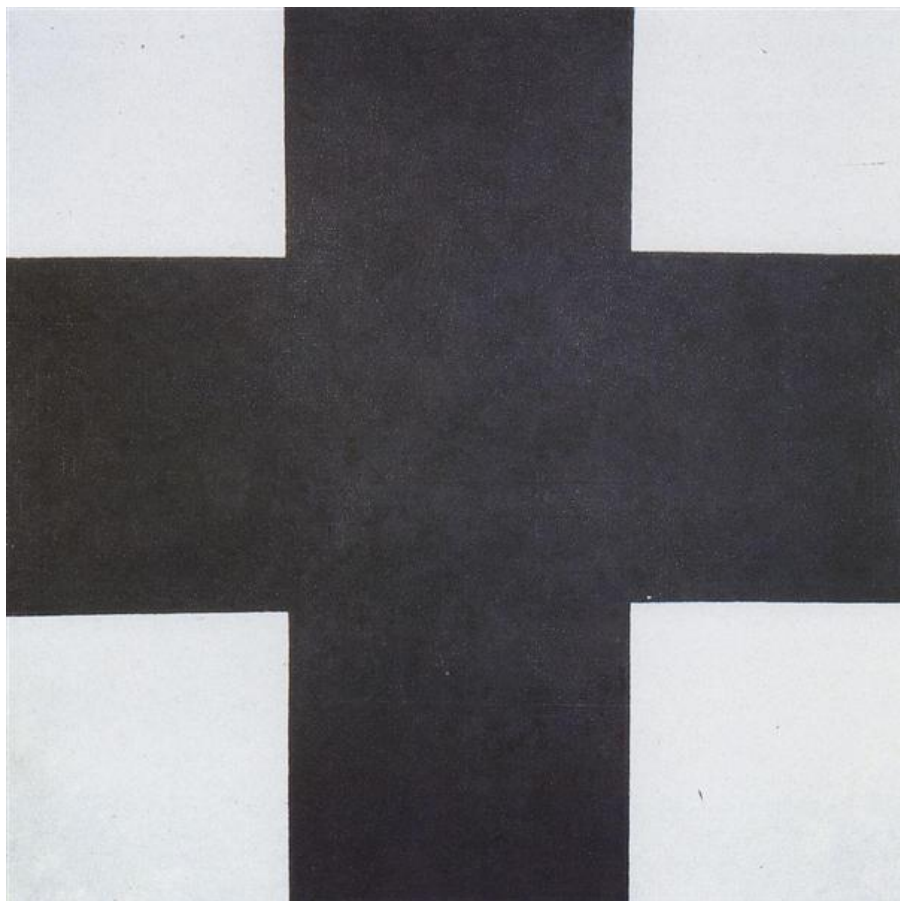
Black Cross

c.1918

Oil on canvas

Musée National d'Art Moderne, Paris

106 x 106 cm



Suprematism Letter

c.1918

Tempera

180 x 150 cm



1920's



On Vacation

c. 1928

Oil on wood

108 x 72 cm



Three Women on the Road

c. 1928

Private collection



To the Harvest

c. 1928

Oil on canvas

Russian Museum, Saint Petersburg

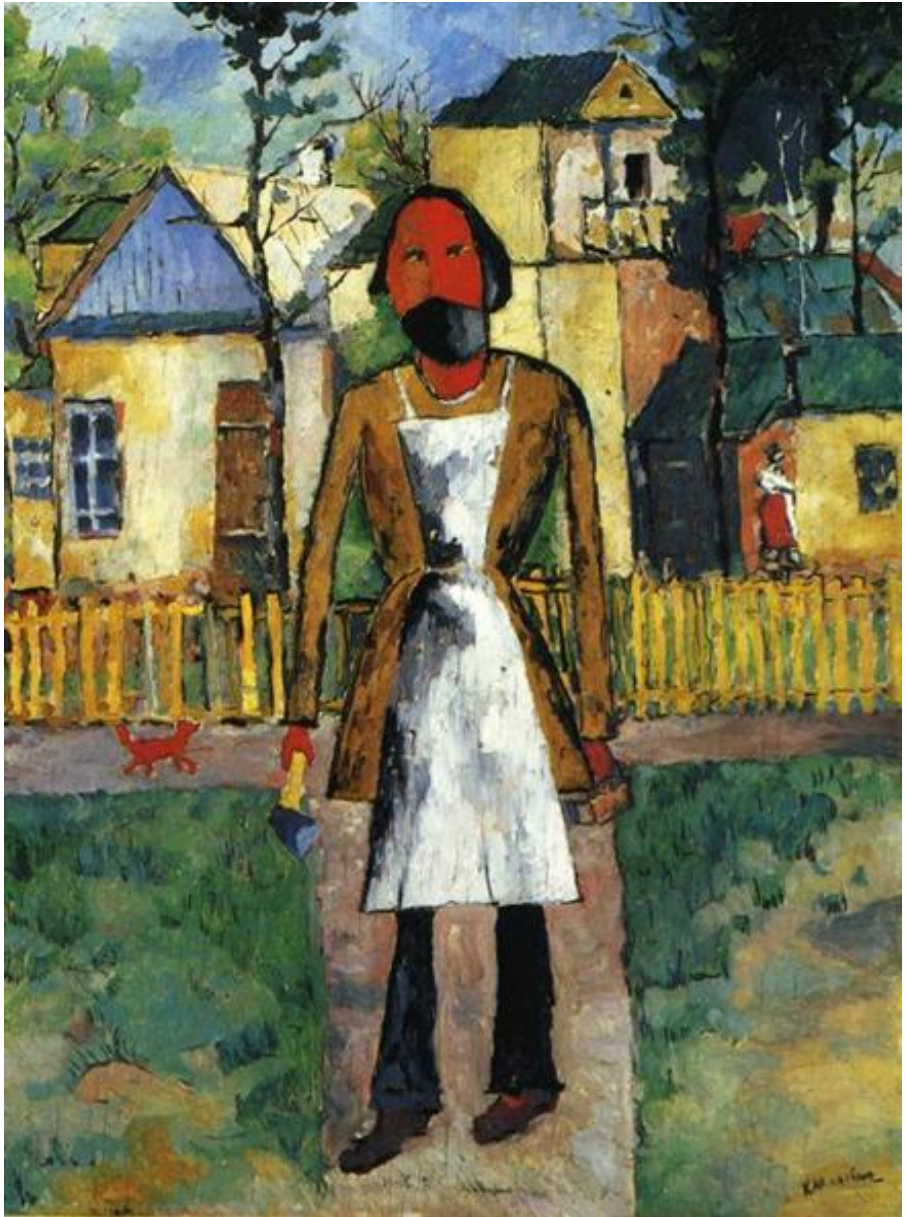


Carpenter

c. 1928

Oil on wood

72 x 54 cm



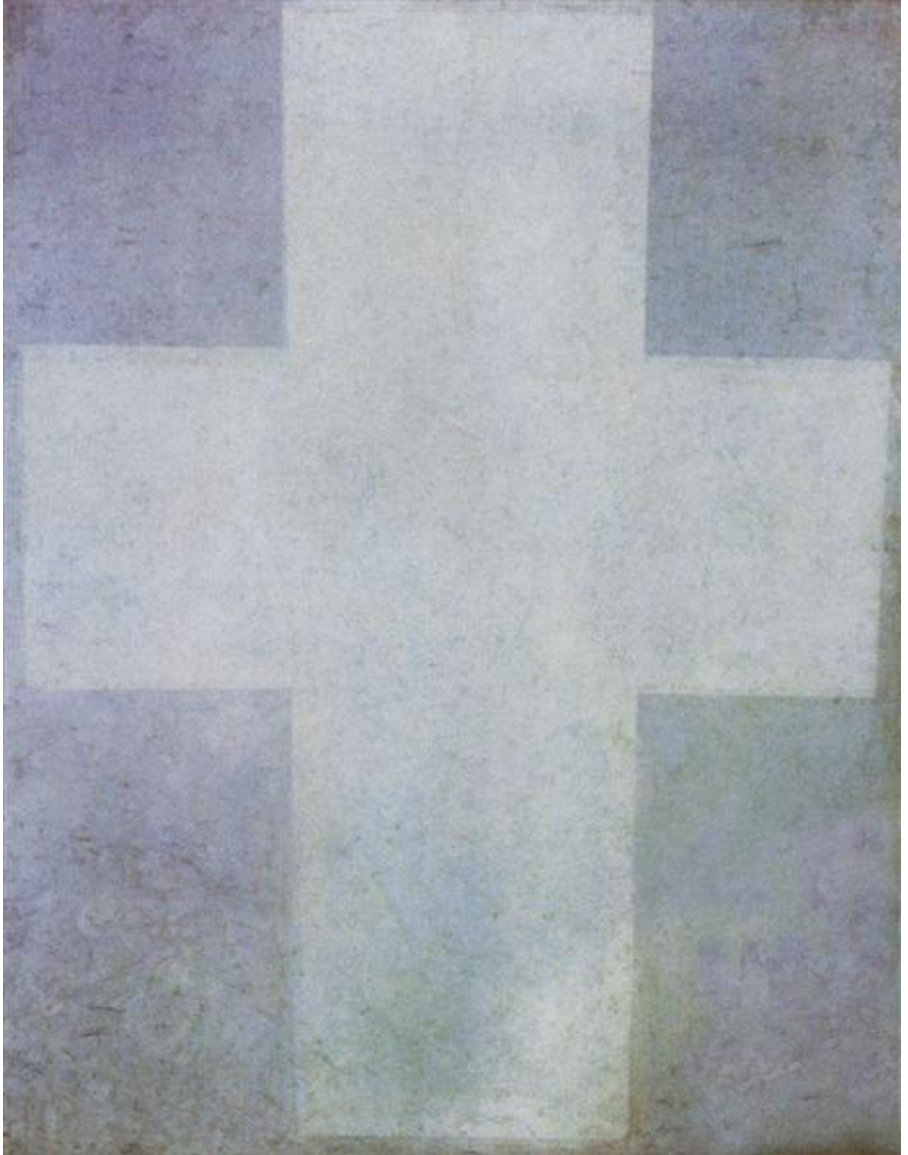
The White Cross

c. 1928

Oil on canvas

Stedelijk Museum, Amsterdam

88 x 68 cm

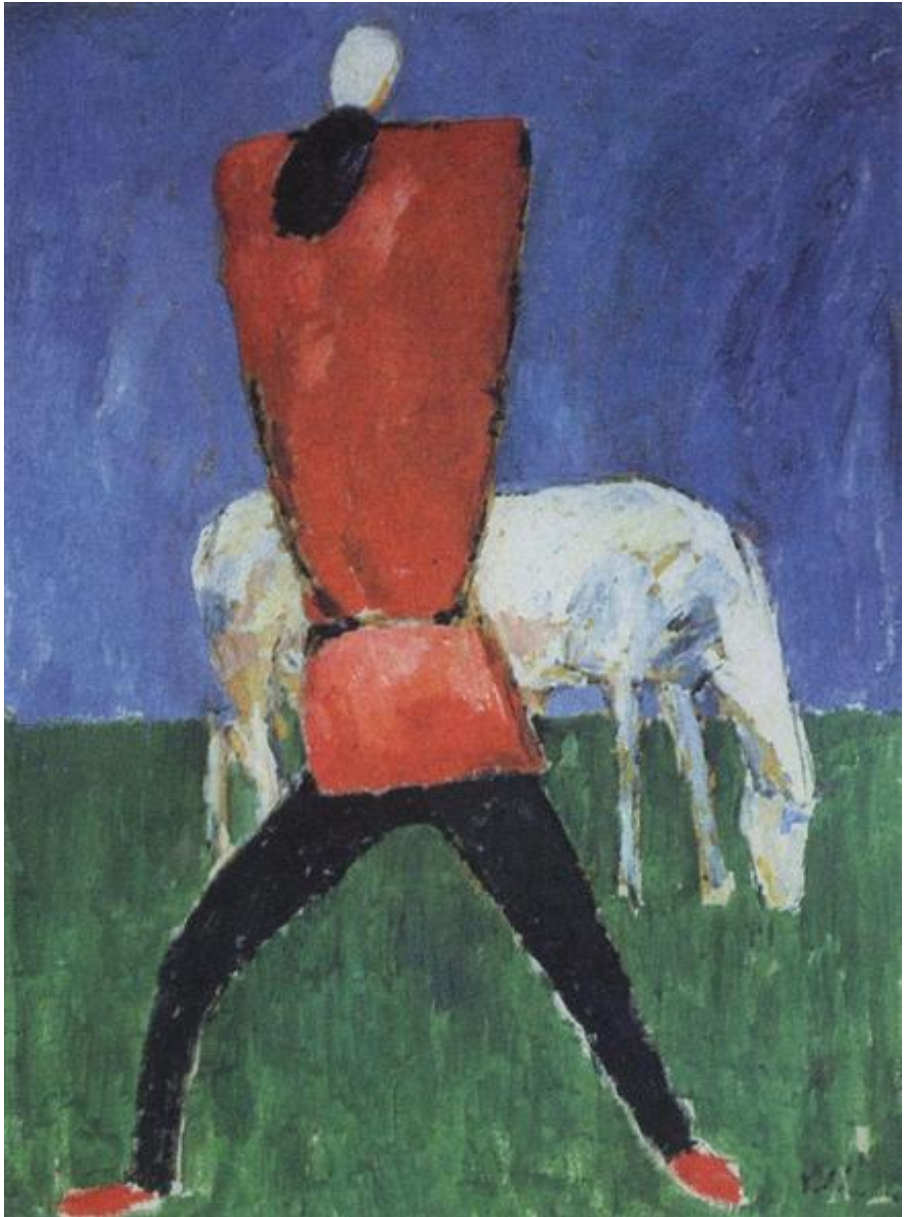


Man with Horse

c. 1928

Oil on canvas

Musée National d'Art Moderne, Paris



Suprematism

c. 1928

Stedelijk Museum, Amsterdam

84 x 69.5 cm

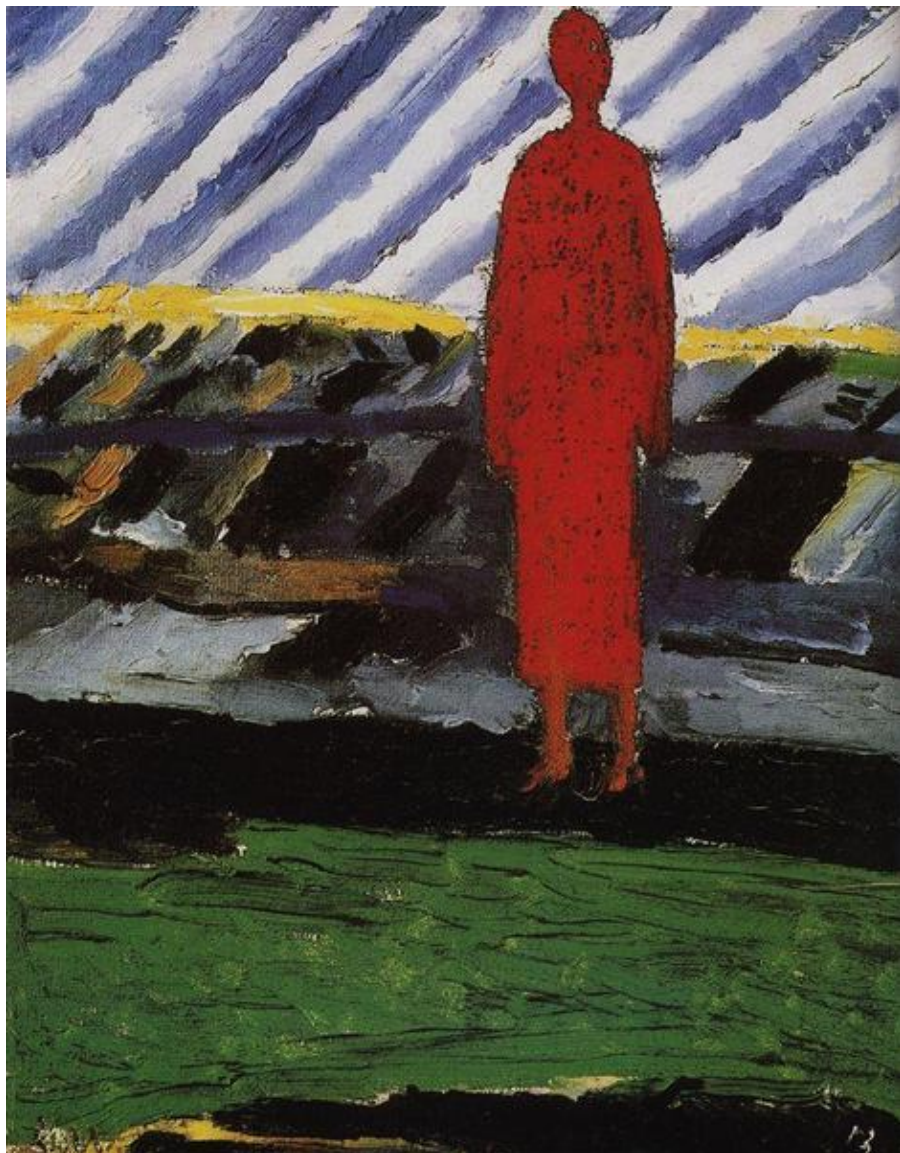


Red Figure

1928

Oil on canvas

30 x 23 cm



Summer Landscape

1929

Oil on canvas

48.5 x 55 cm

Russian Museum, Saint Petersburg

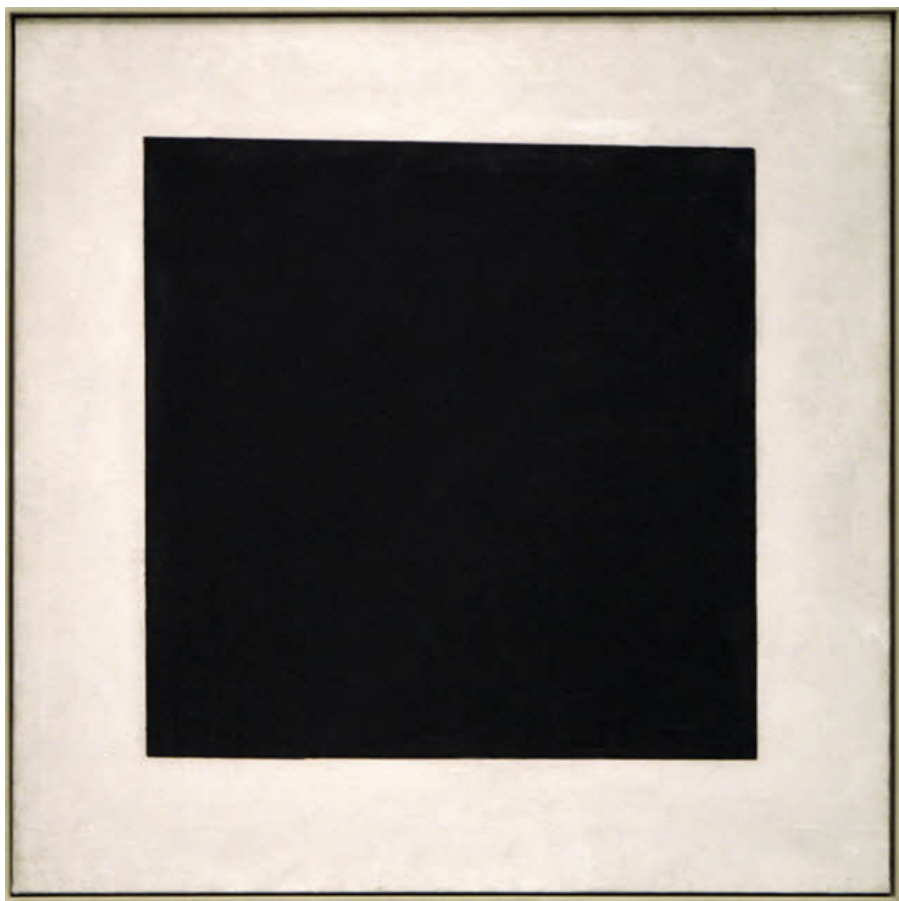


Black Square

c. 1929

Oil on canvas

Tretyakov Gallery, Moscow, Russia



Carpenter

1929

71 x 44 cm



Girl Figure

1929

Oil on wood

84.5 x 48 cm



Haymaking

1929

Oil on canvas

Tretyakov Gallery, Moscow, Russia



Head of a Peasant

1929

Oil on wood

71.7 x 53.8 cm



Head of a Peasant

c. 1929

Oil on wood

71.7 x 53.8 cm

Russian Museum, Saint Petersburg

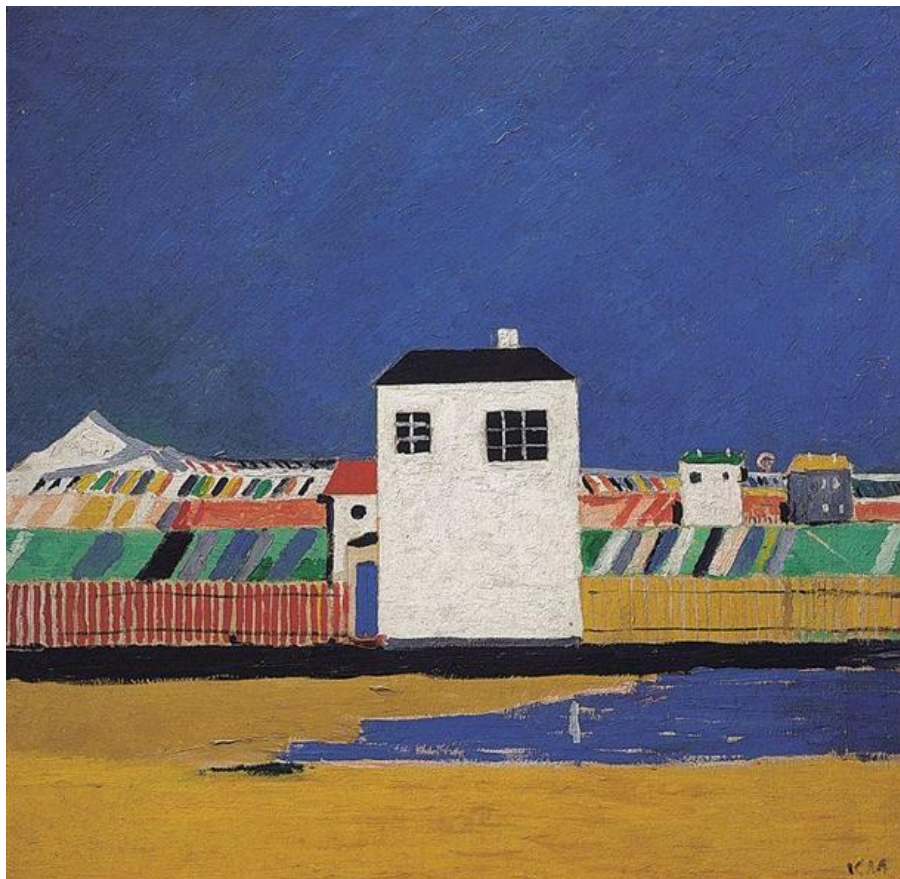


Landscape with White House

1929

Oil on canvas

59 x 59 cm



Peasant in the Fields

1929

Oil on wood



Reaper

1929

Oil on wood

29.5 x 31.3 cm



Reapers

1929

Oil on wood

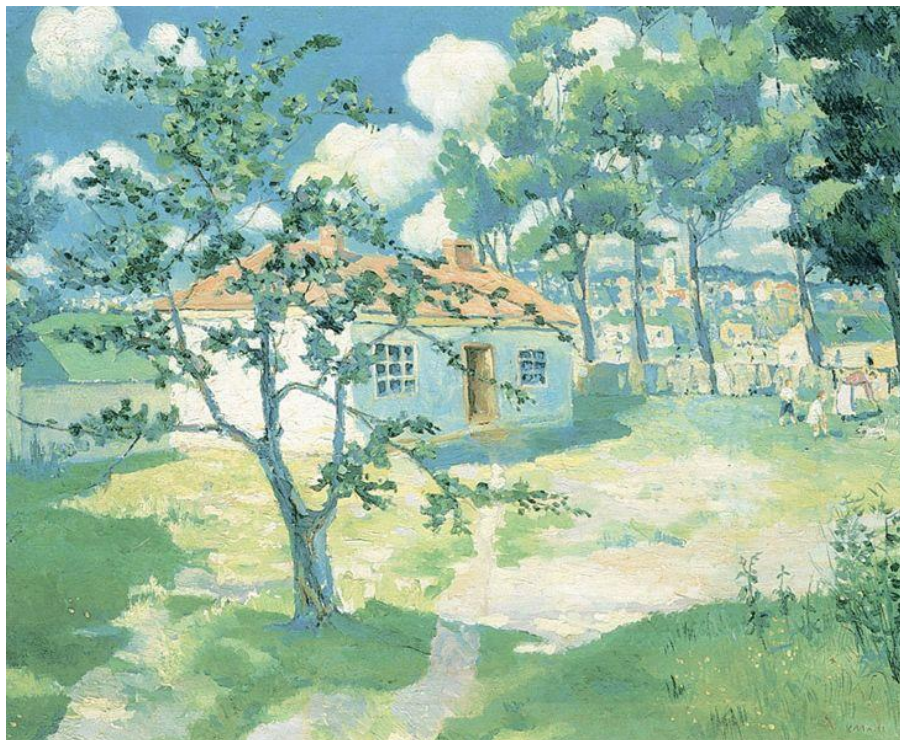


Spring

1929

Oil on canvas

53 x 66 cm



Torso

1929

Oil on canvas

72 x 65 cm



Girl in the Country

1929

Oil on wood



Harvesting

1929

Oil on wood

72.8 x 52 cm



1930's



Unemployed Girl

1930

Oil on canvas

80 x 66 cm

Russian Museum, Saint Petersburg



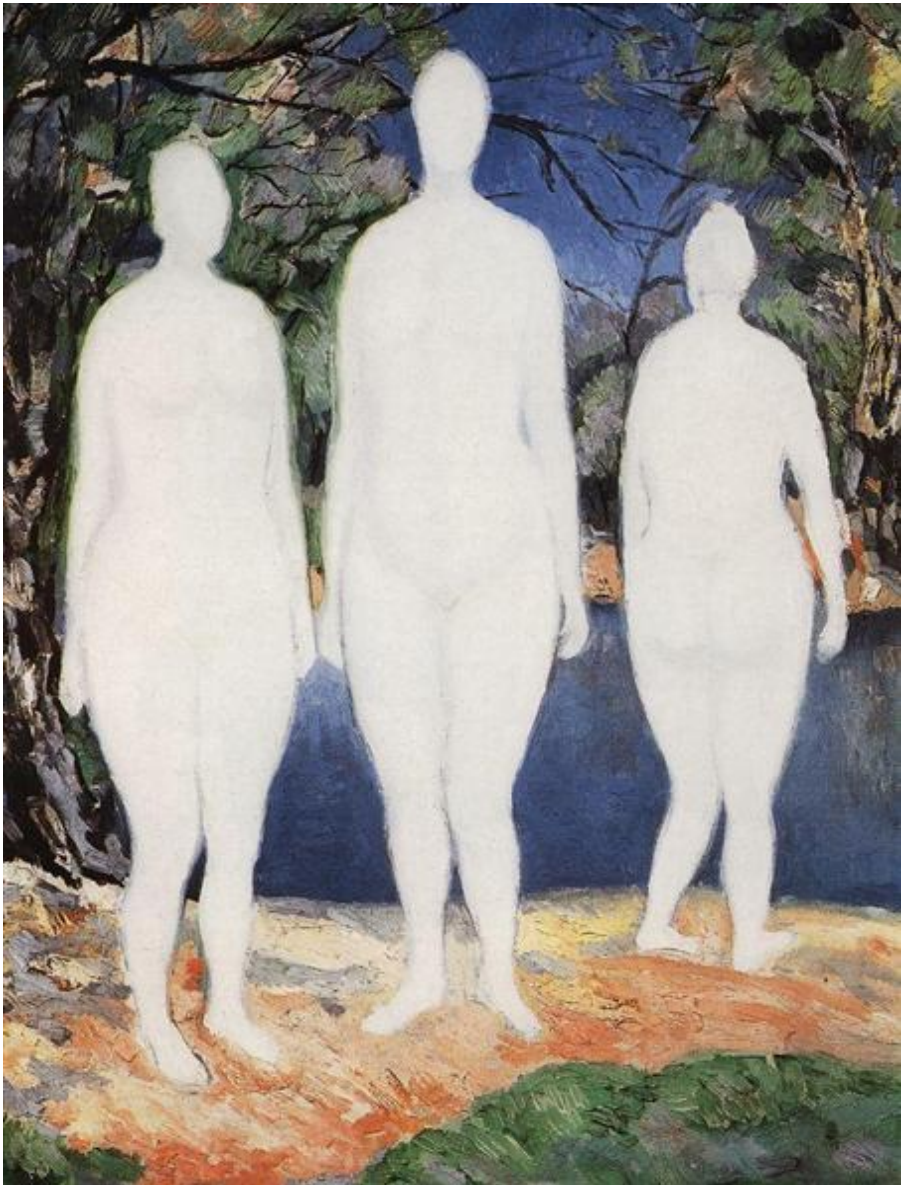
Bathers

c.1930

Oil on canvas

59 x 48 cm

Russian Museum, Saint Petersburg

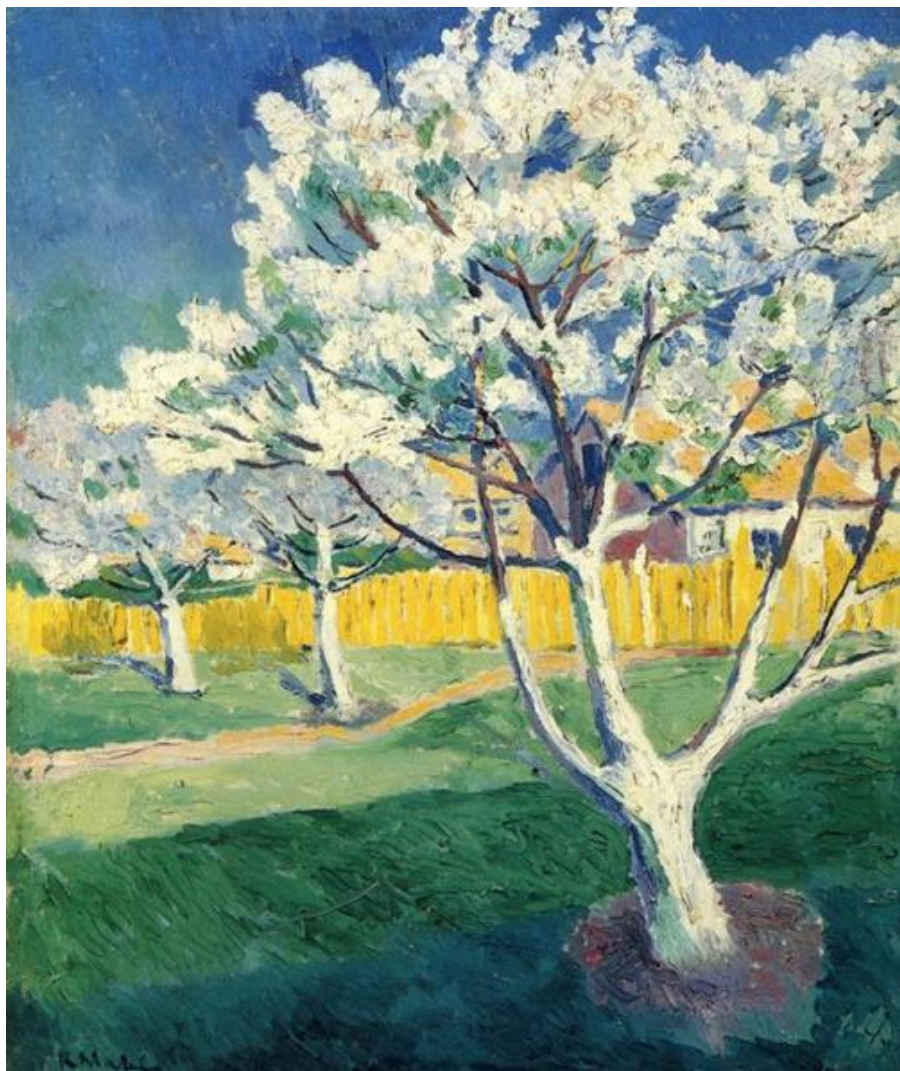


Apple Tree in Blossom

c. 1930

Oil on canvas

57.5 x 49 cm



Apple Trees in Blossom

c. 1930

Oil on canvas

59.5 x 43 cm



Fields

c. 1930

Oil on canvas

25 x 35 cm



Union

1930

Oil on canvas

Private Collection



The Mower

1930

Oil on canvas

42.5 x 32.3 cm

Tretyakov Gallery, Moscow



Women Harvesting

1929

Oil on wood

73.8 x 51 cm

Russian Museum, Saint Petersburg



Blue Portrait

1930

Oil on canvas

46.5 x 34.5 cm



Flower Girl

1930

Oil on canvas

80 x 100 cm

Russian Museum, Saint Petersburg



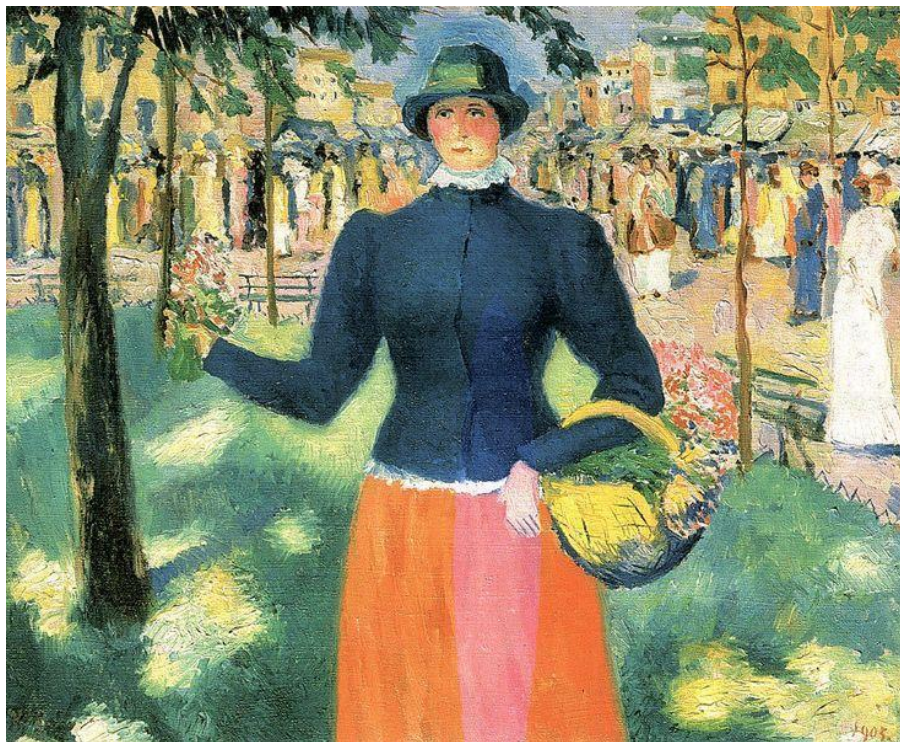
Flower Girl (2nd version)

1930

Oil on canvas

80 x 100 cm

Private collection



Landscape near Kiev

1930

Oil on canvas

Tretyakov Gallery, Moscow, Russia

48.3 x 68 cm



On the Boulevard

c. 1930

Oil on canvas

55 x 66 cm

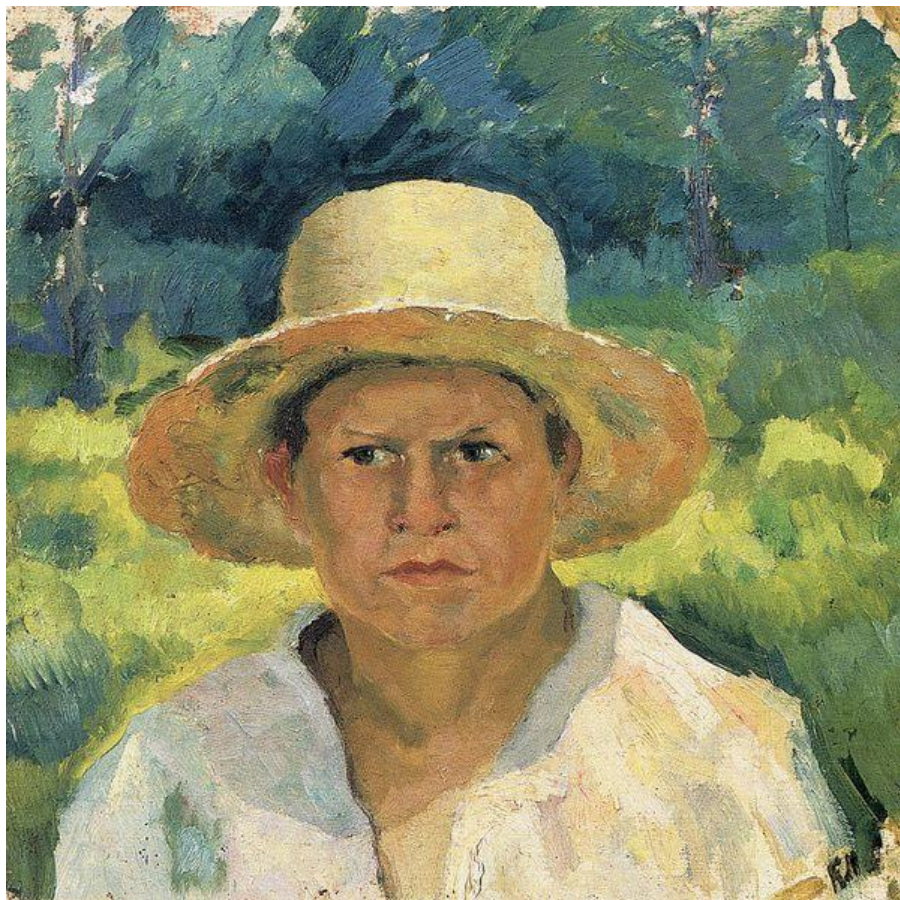


Head of the Boy in a Hat

c. 1930

Oil on canvas

69 x 49 cm

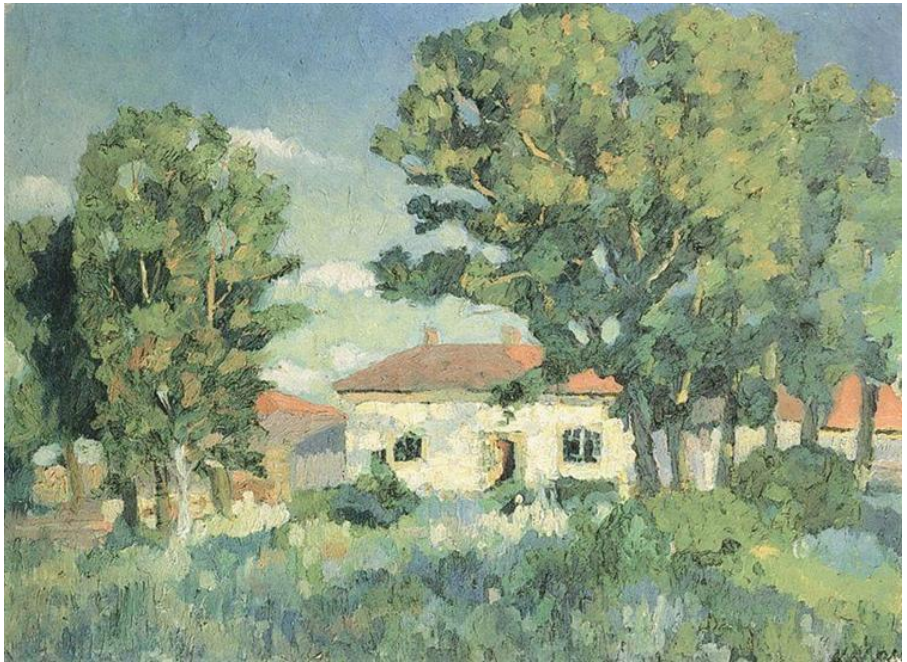


Landscape with White Houses

c. 1930

Oil on canvas

54.5 x 66.9 cm



Man in Suprematist Landscape

1930

Oil on canvas

98 x 78 cm

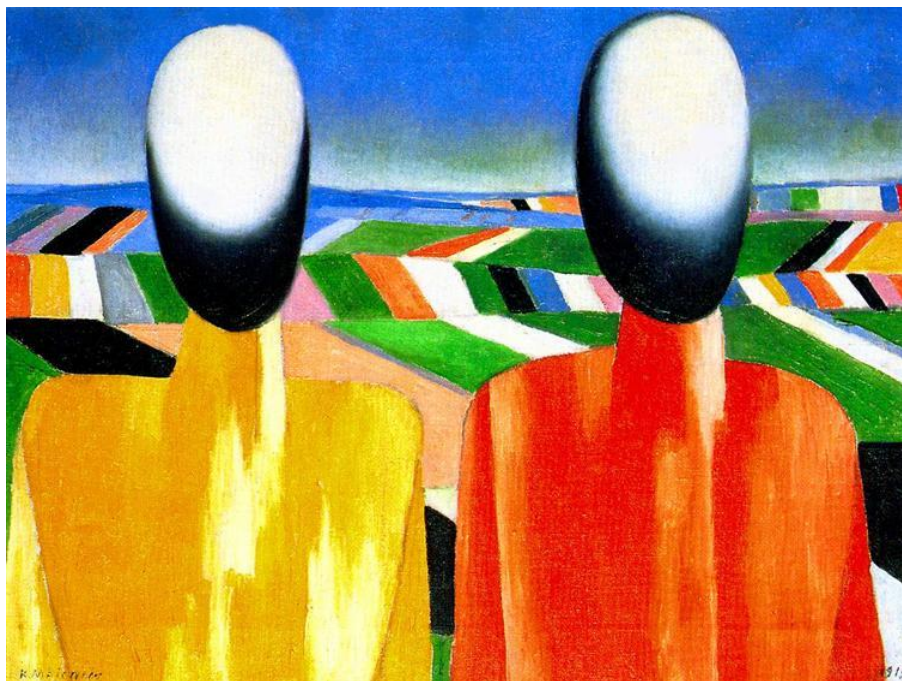


Peasants

c. 1930

Oil on canvas

53 x 70 cm

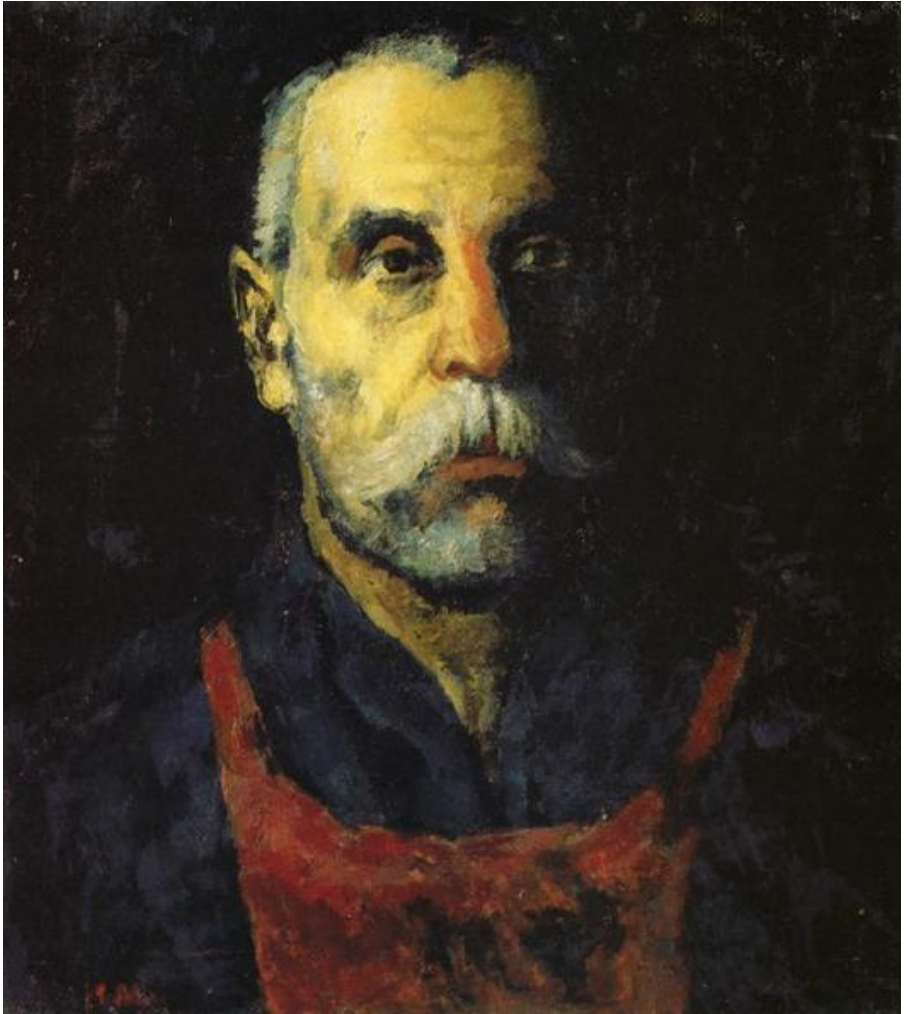


Portrait of a Man

1930

Oil on canvas

54.5 x 49 cm

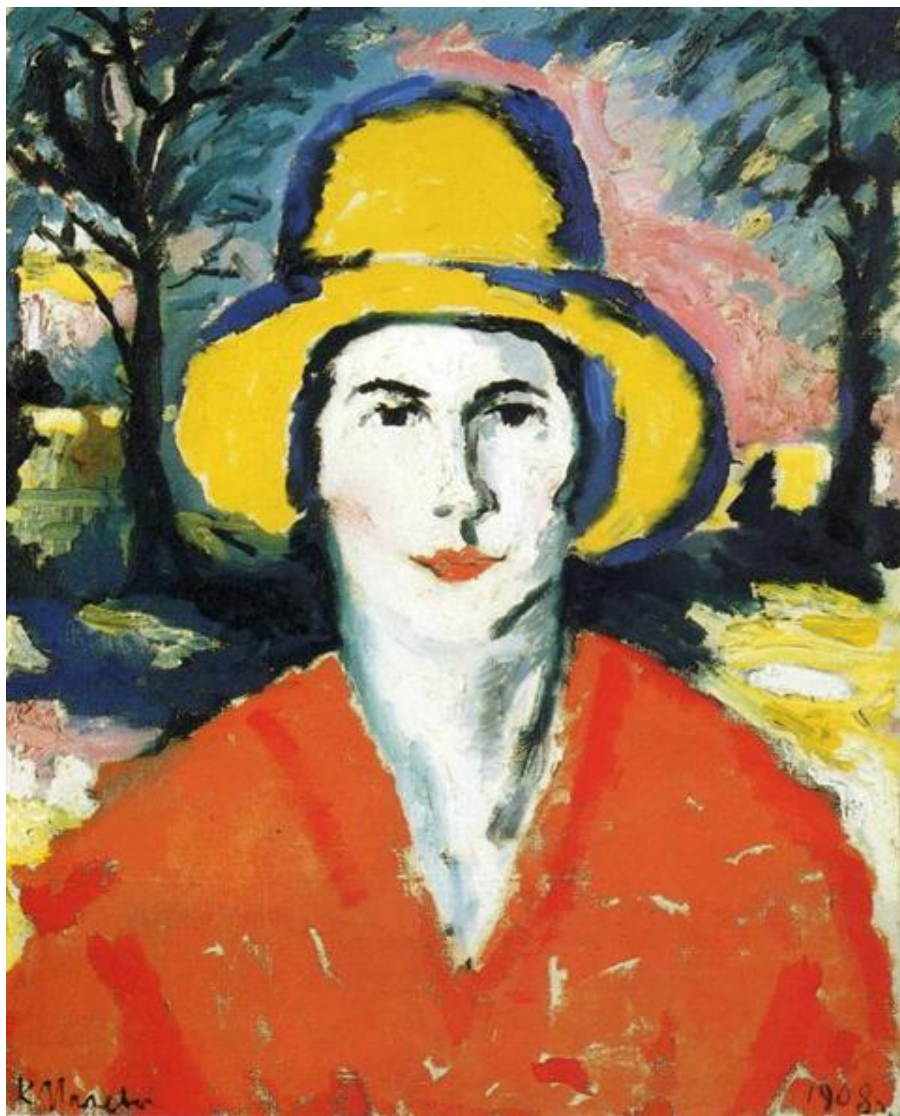


Portrait of Woman in Yellow Hat

1930

Oil on canvas

48 x 38.5 cm



Winter Landscape

c. 1930

Oil on canvas



Boulevard

c. 1930

Oil on canvas

56 x 66 cm

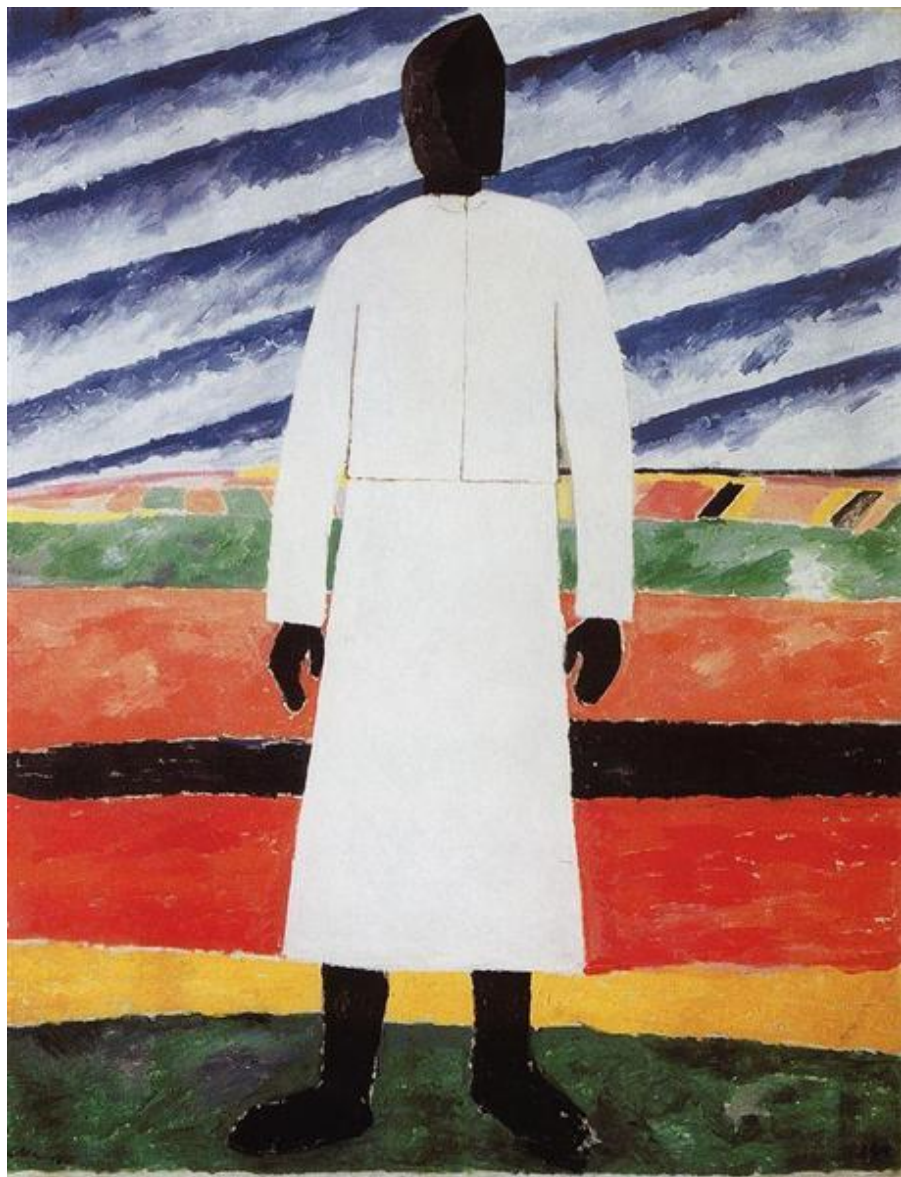
Museum Ludwig, Cologne, Germany



Peasant Woman

1930

Oil on canvas



Three Woman Figures

1930

Oil on canvas

46 x 63 cm

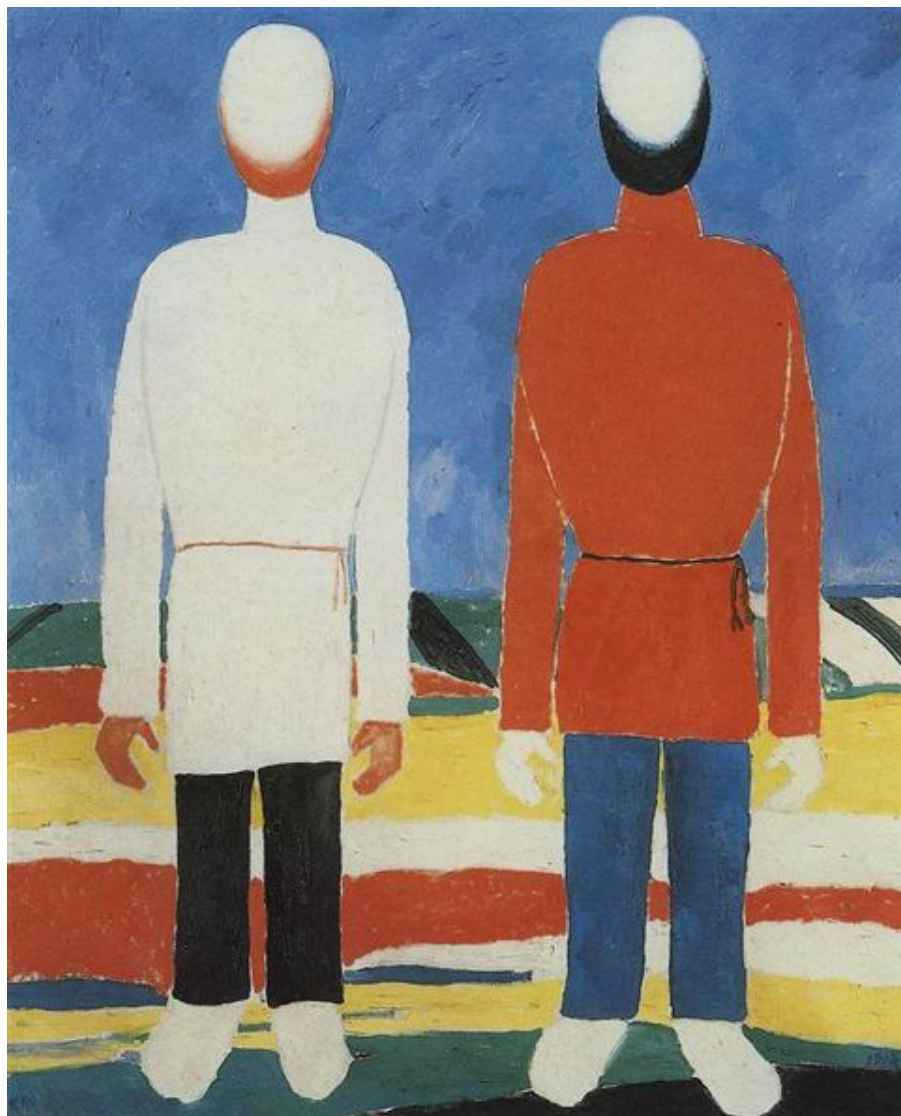


Two Male Figures

1930

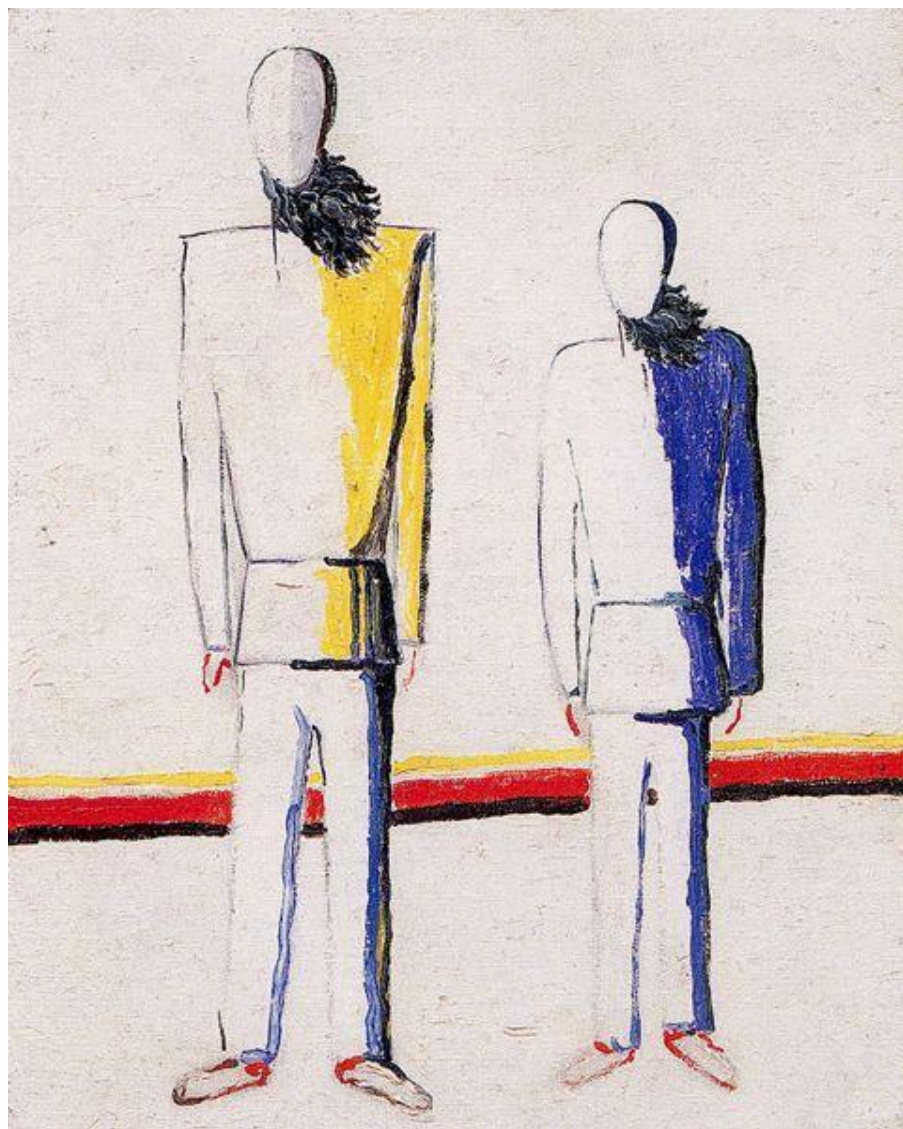
Oil on canvas

99 x 79.5 cm



Two peasant

1930



The Athletes

1931

Oil on canvas

Russian Museum, Saint Petersburg



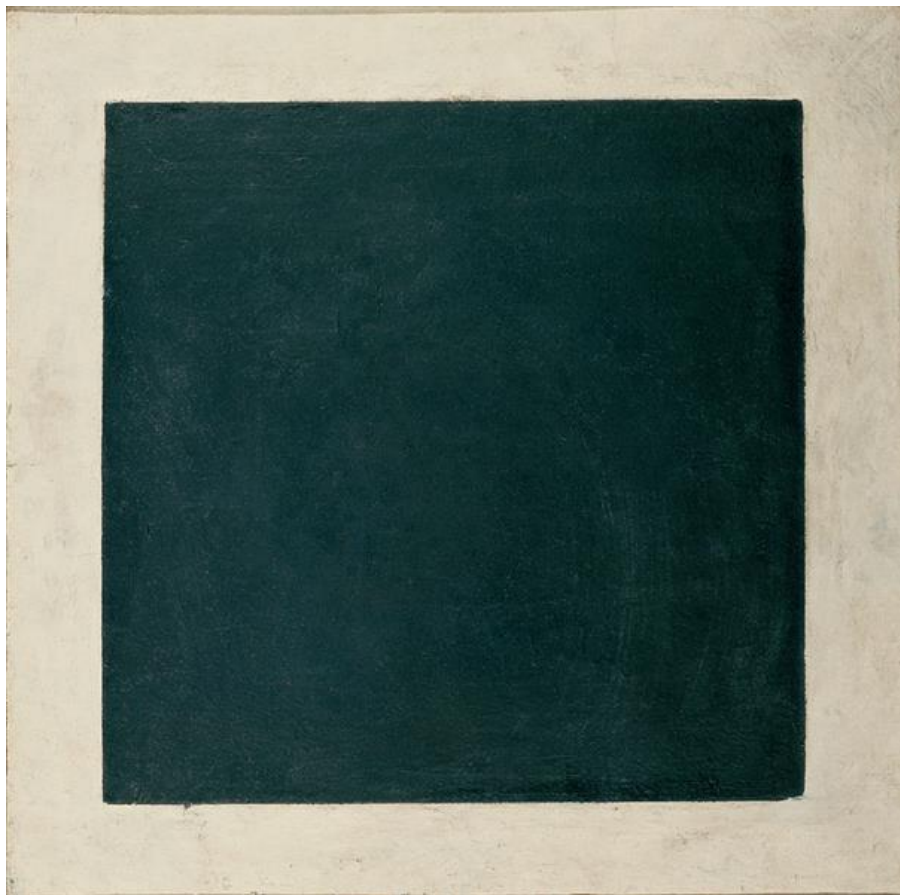
Black Square (4th version)

c. 1930-c.1932

Oil on canvas

Hermitage Museum, Saint Petersburg

53.5 x 53.5 cm



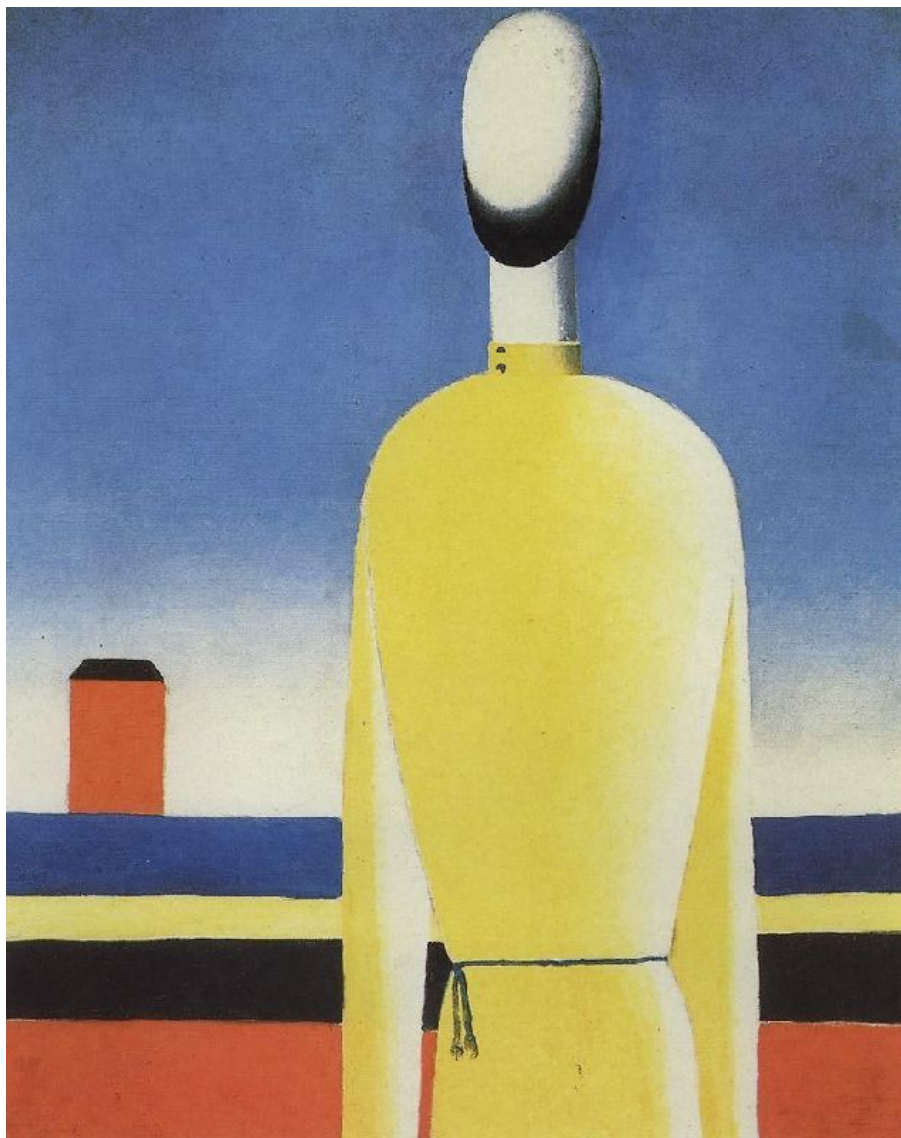
Complex Presentiment: Half-Figure in a Yellow Shirt

1928-1932

Oil on canvas

99 x 79 cm

Russian Museum, Saint Petersburg

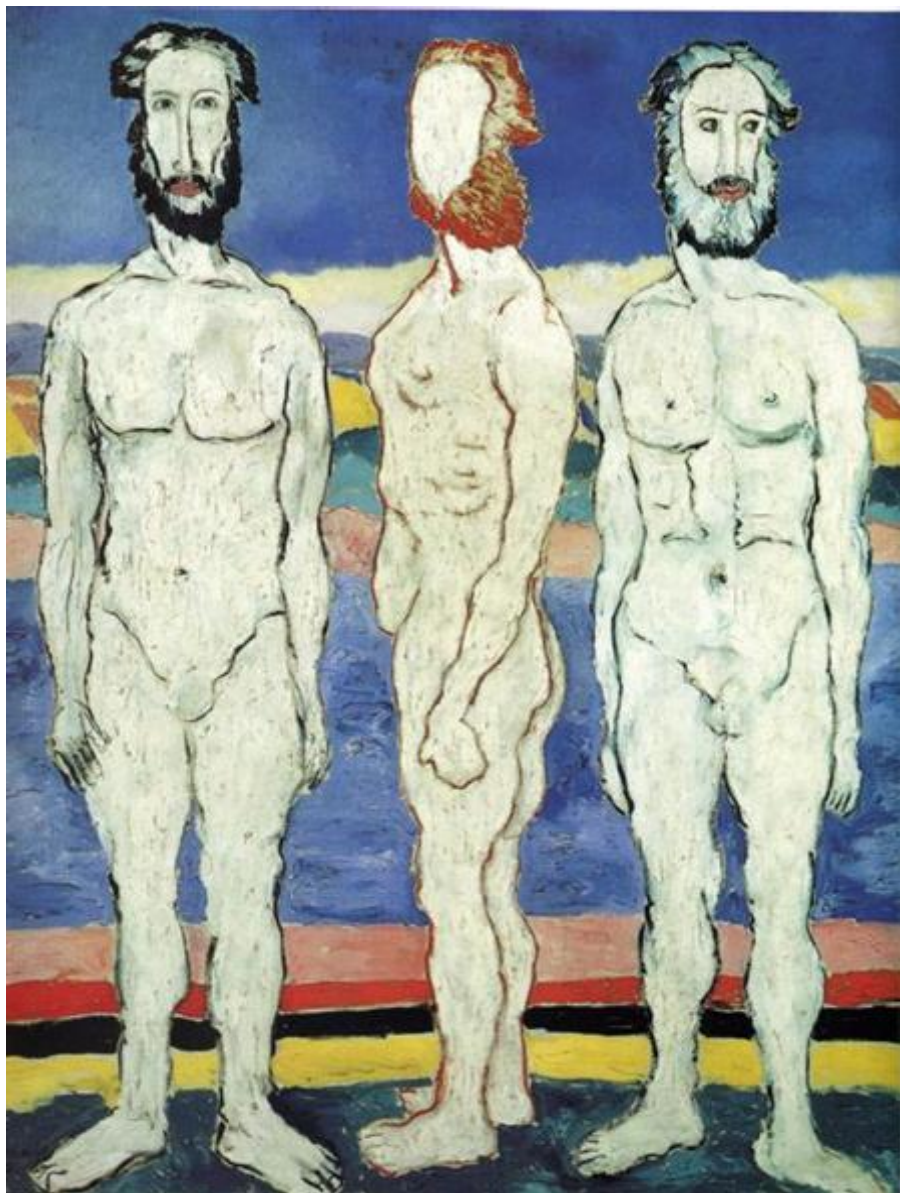


Bathers

c. 1932

Oil on canvas

98.5 x 79 cm



Boy

1932

Oil on wood

72 x 51.5 cm

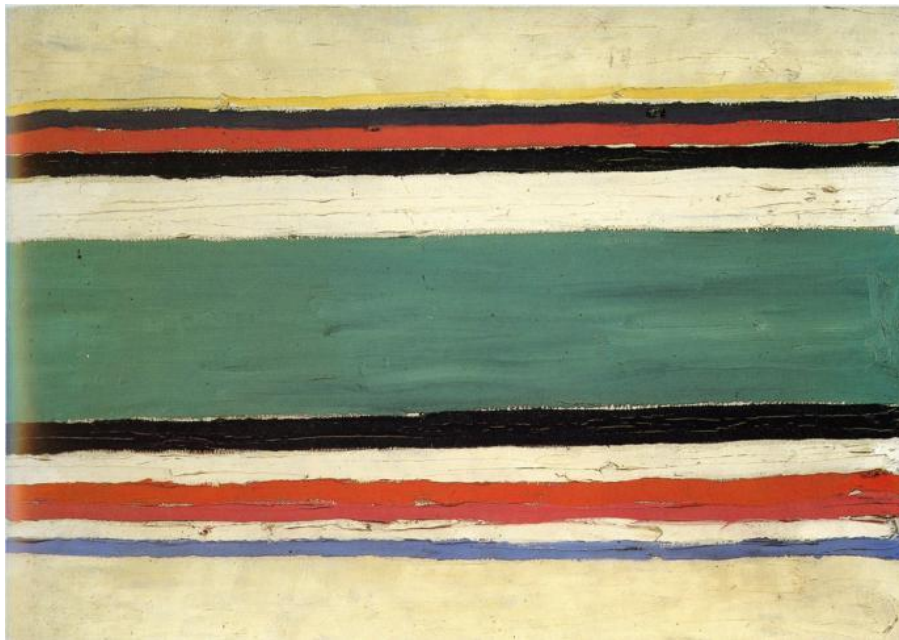


Composition

1932

Oil on canvas

40 x 56 cm



Female Figure

c. 1932

Oil on canvas

126 x 106 cm



Girl

1932

Oil on canvas

43.5 x 34 cm



Girls in the Fields

1932

Oil on canvas

106 x 125 cm

Russian Museum, Saint Petersburg



Head of Peasant

c. 1932

Oil on wood

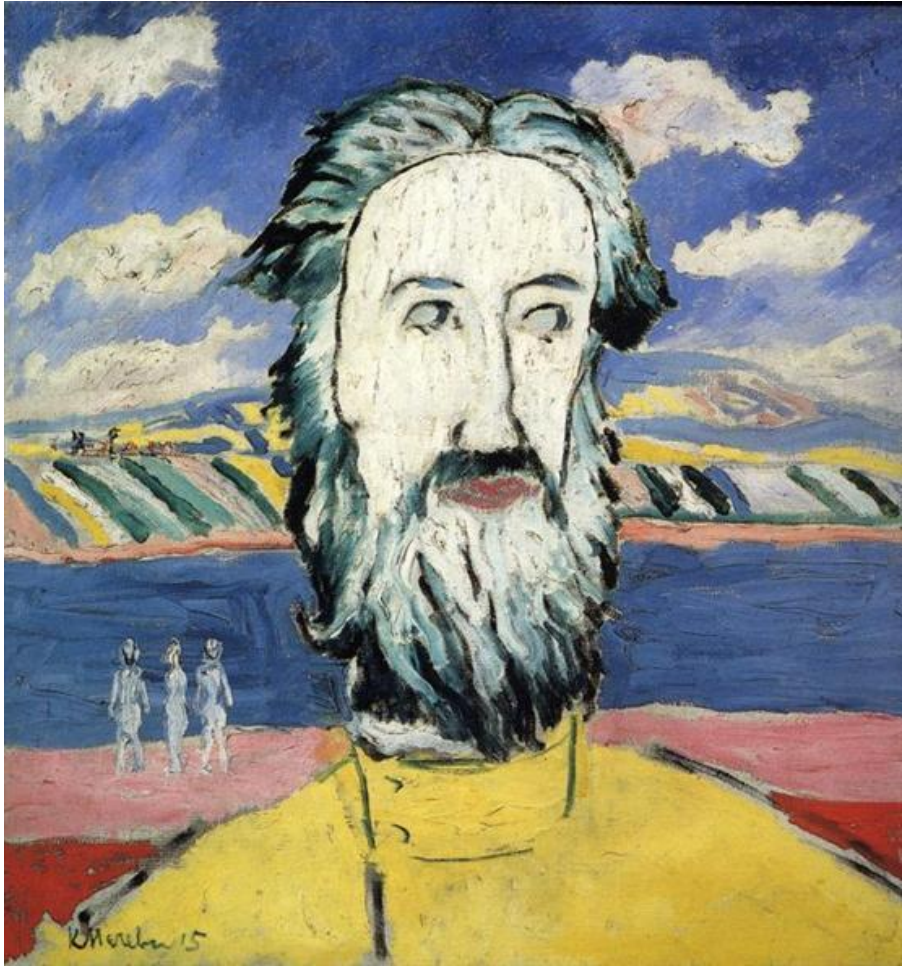


Head of Peasant

c. 1932

Oil on canvas

63.5 x 51 cm



Landscape with Five Houses

c. 1932

Oil on canvas

83 x 62 cm

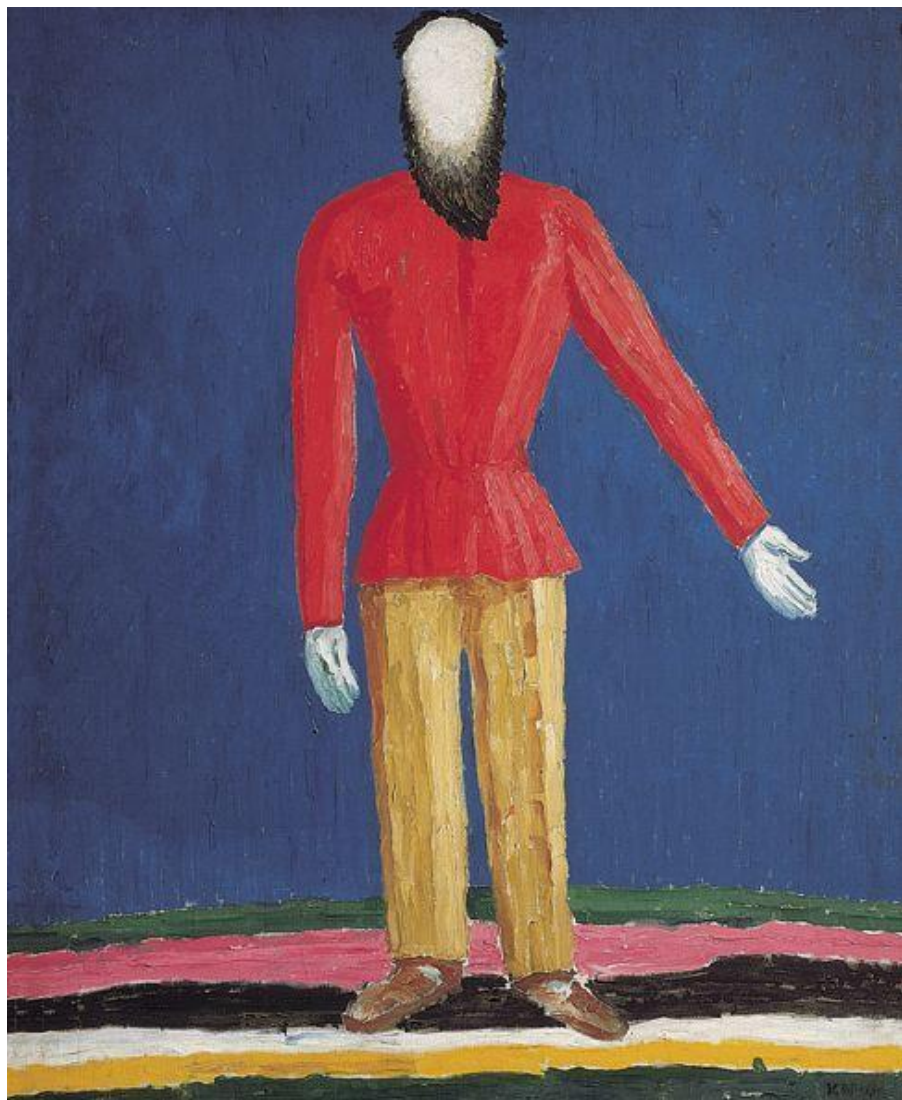


Peasant

1932

Oil on canvas

120 x 100 cm



Peasants

c. 1932

Oil on canvas

77.5 x 88 cm



Two Figures

c. 1932

Oil on canvas

60.5 x 72 cm



Portrait

1932

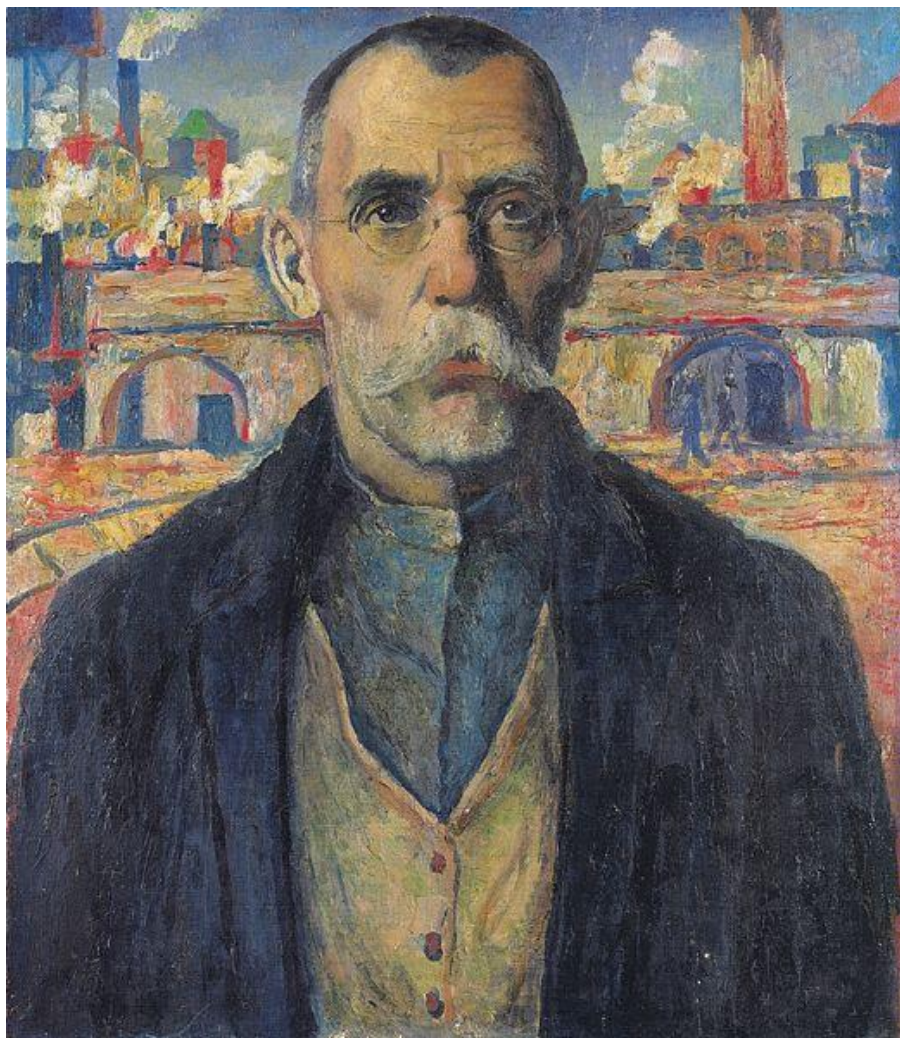
Oil on canvas

34 x 25 cm



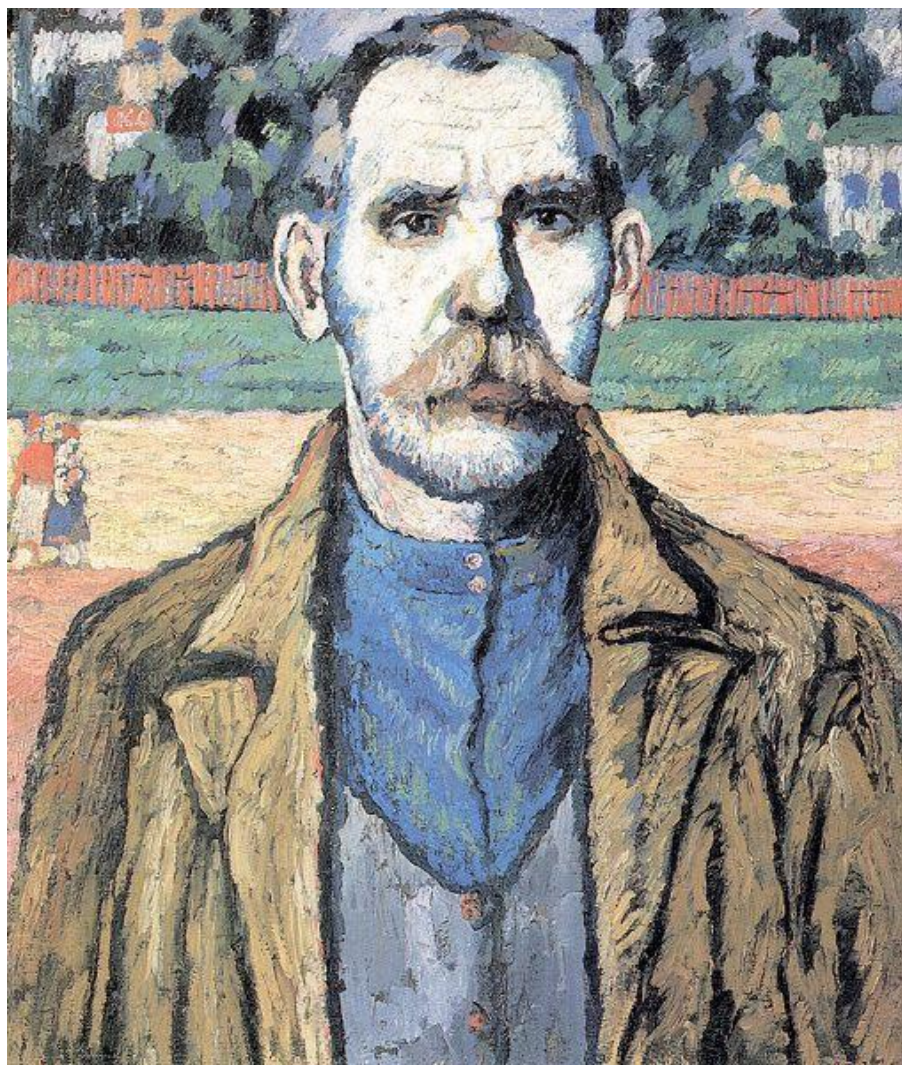
Portrait of a Record-Setter in Work Productivity

1932



Portrait of a Record-Setter in Work Productivity

1932

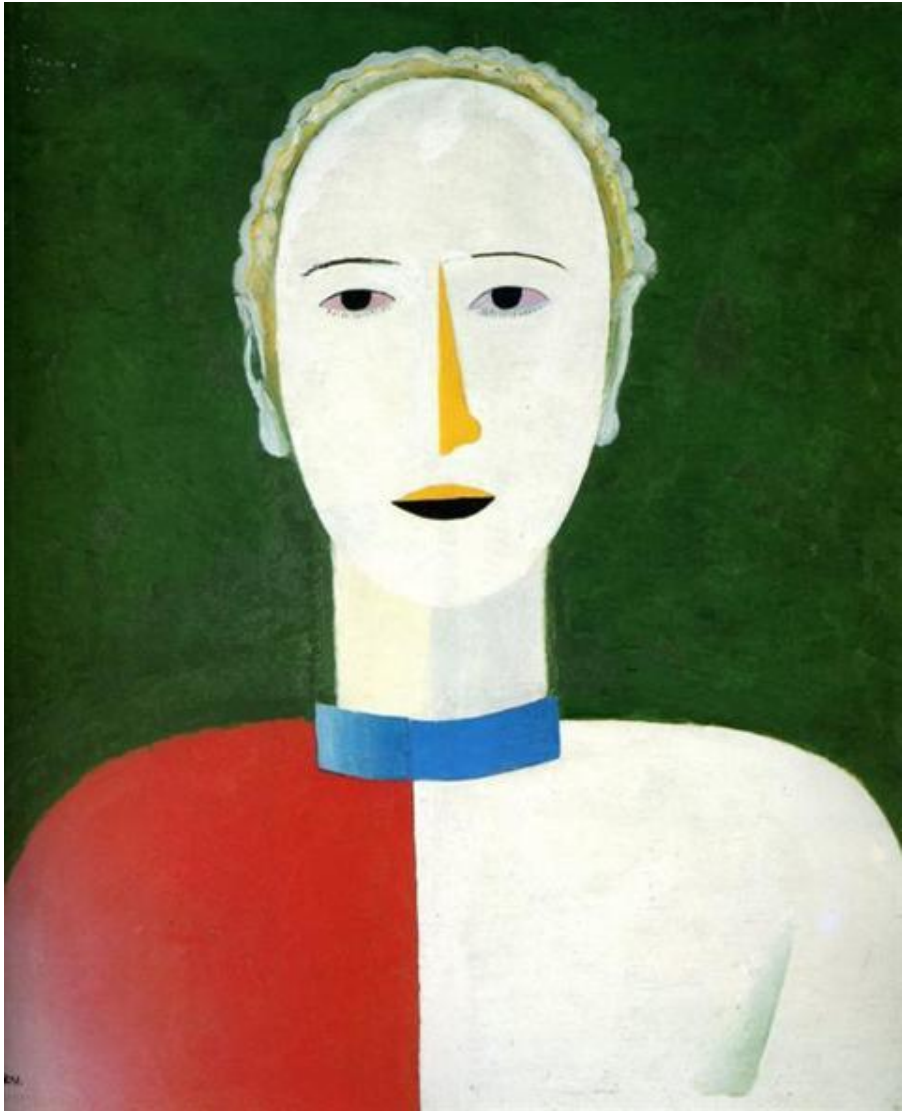


Portrait of a Woman

c. 1932

Oil on wood

58 x 49 cm



Head

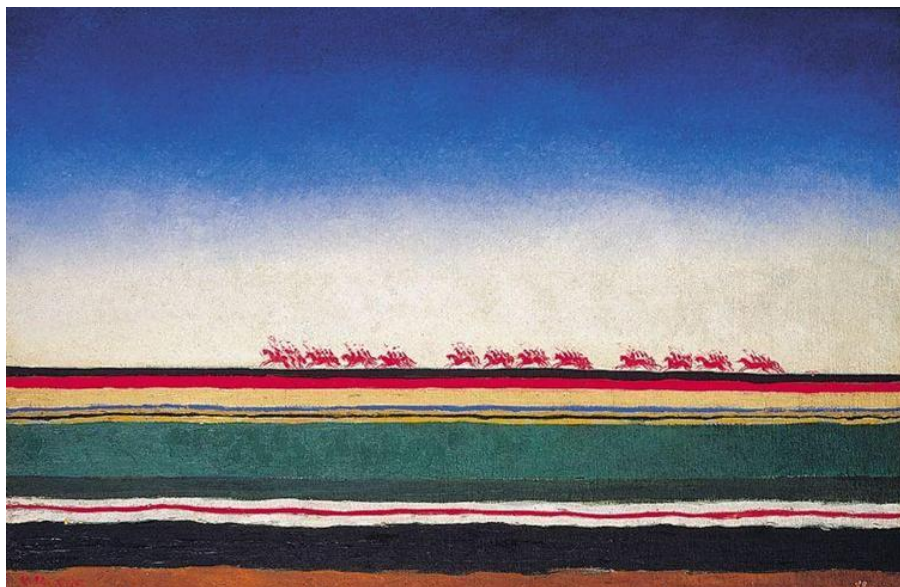
c. 1932
Oil on canvas
61 x 41 cm



Red Cavalry

1932

Russian Museum, Saint Petersburg

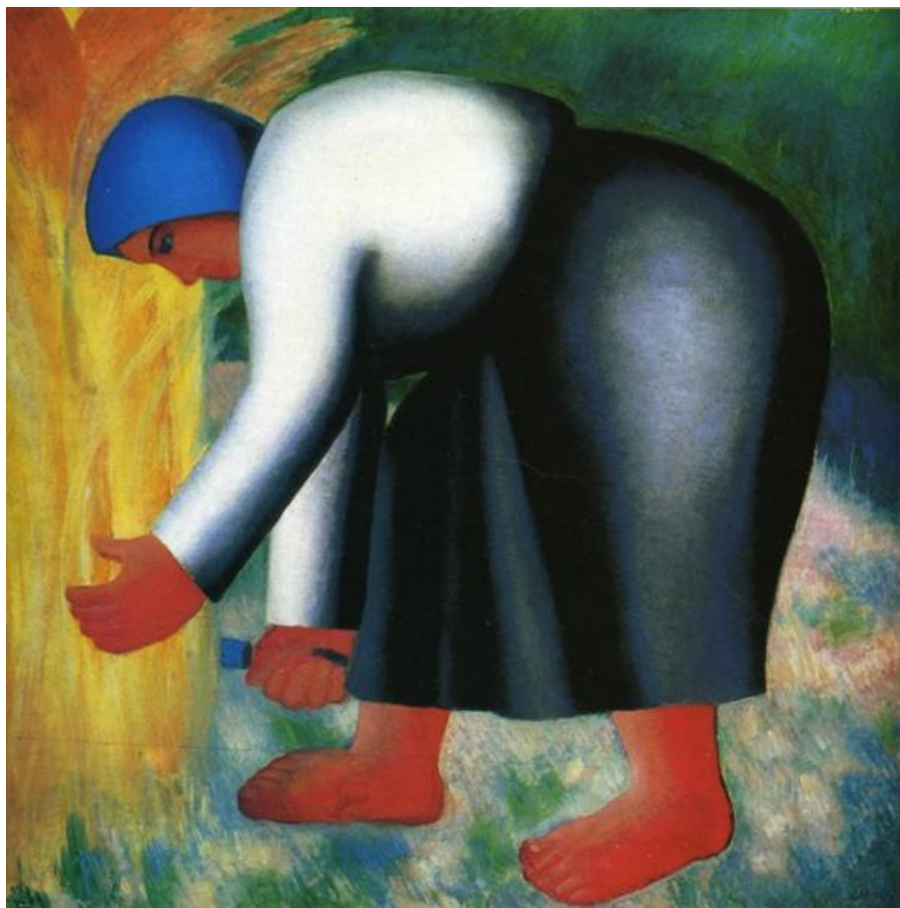


Reaper

c. 1932

Oil on wood

72.4 x 72 cm



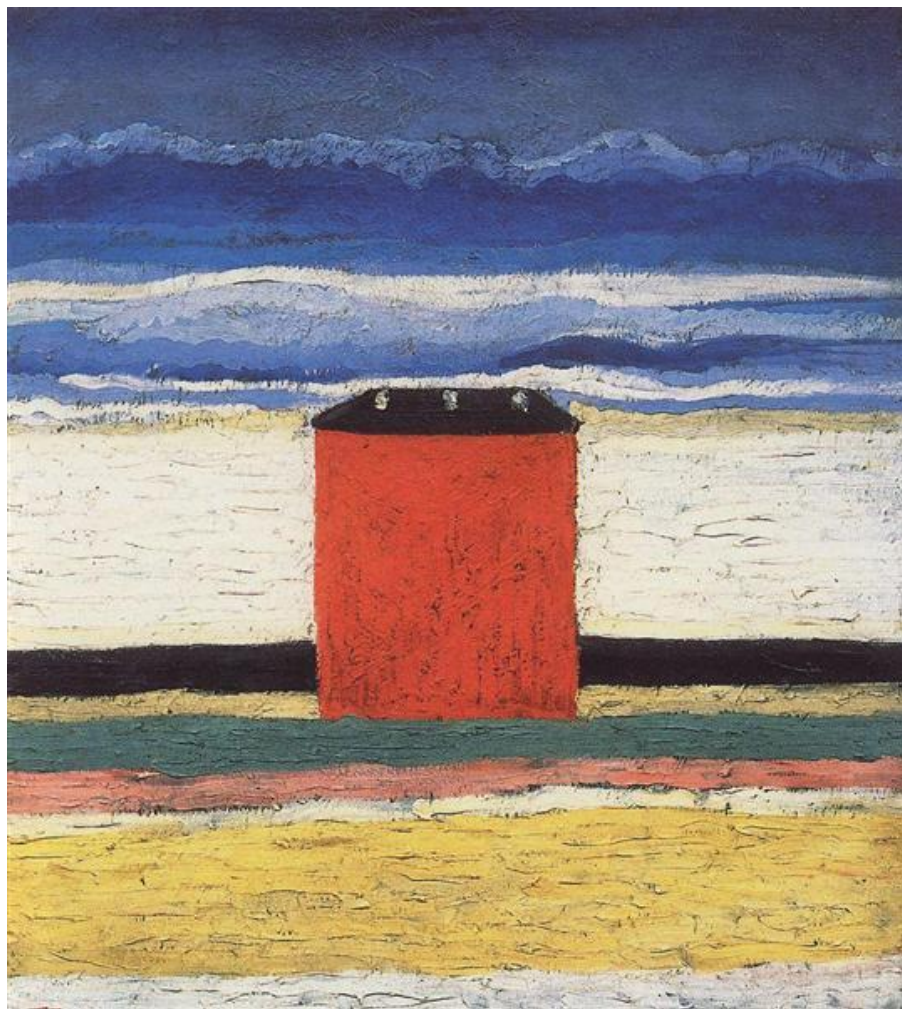
Red House

1932

Oil on canvas

63 x 55 cm

Russian Museum, Saint Petersburg



Three Girls

1932

Oil on wood

57 x 48 cm



Torso (Prototype of a New Image)

c. 1932

Oil on canvas

46 x 37 cm



Two Figures in a Landscape

1932

Oil on canvas

48 x 59 cm

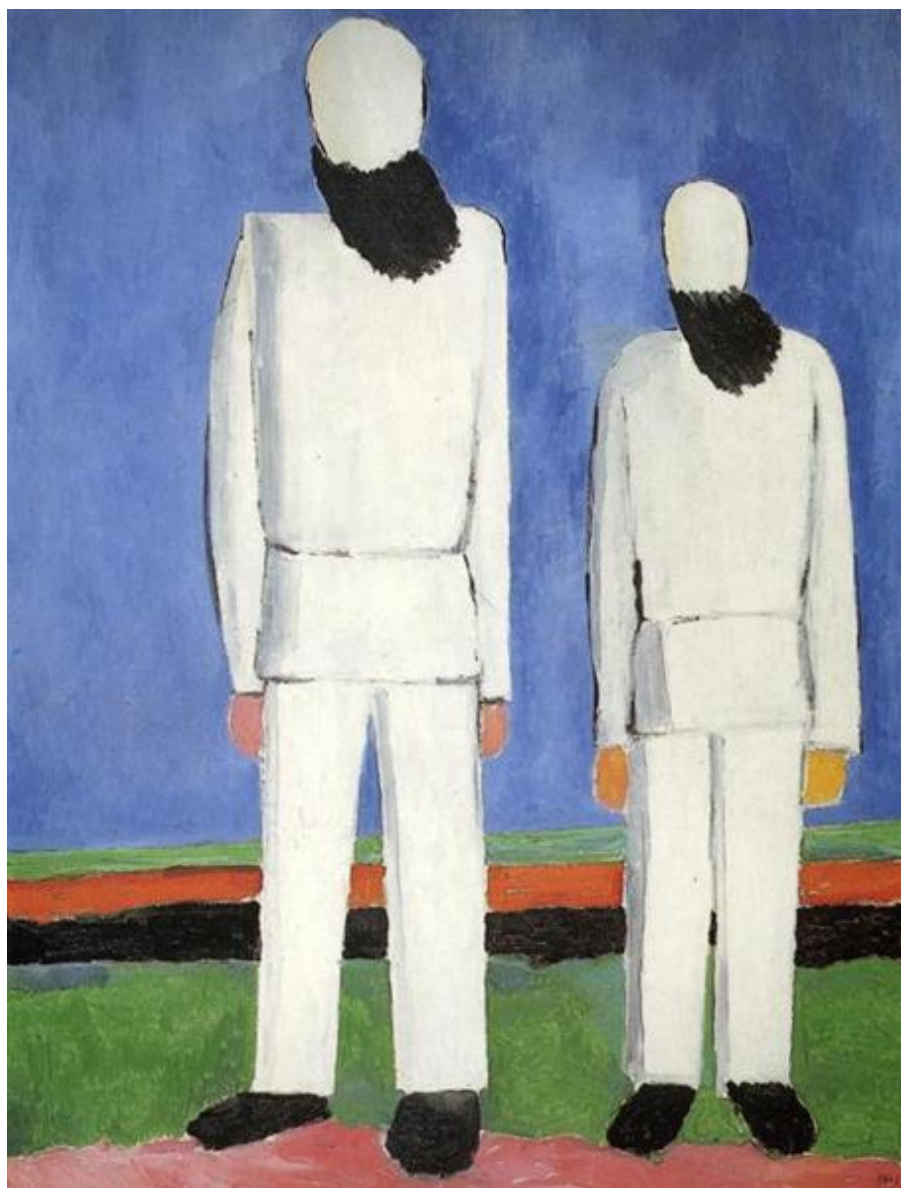


Two Male Figures

c. 1932

Oil on canvas

99 x 74 cm



Woman Torso

1932

Oil on canvas

58 x 48 cm



Woman with Rake

c. 1932

Oil on canvas

Tretyakov Gallery, Moscow, Russia

100 x 75 cm



Female Torso

c. 1933
Oil on wood
73 x 52.8 cm



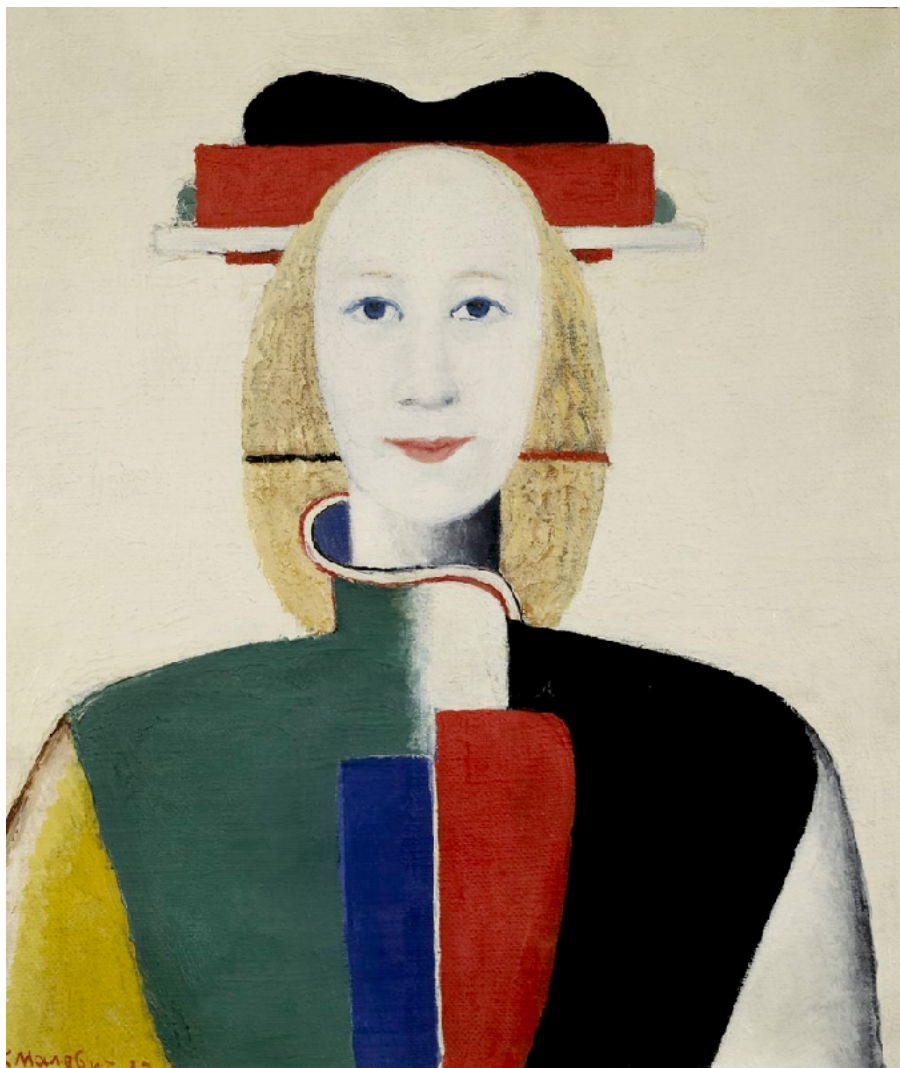
Girl with a Comb in her Hair

1933

Oil on canvas

Tretyakov Gallery, Moscow, Russia

35.5 x 31 cm



Girl with Red Flagpole

1933

Oil on canvas

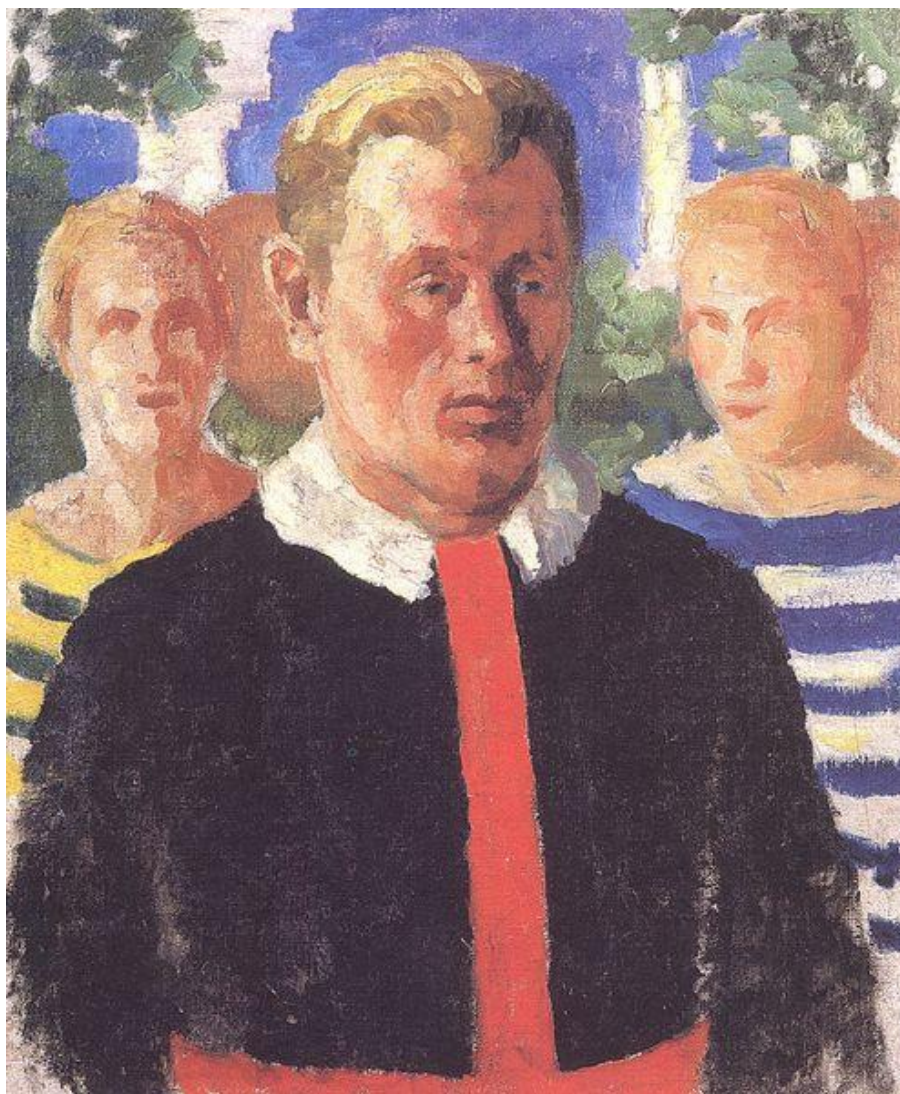
Tretyakov Gallery, Moscow, Russia

71 x 61 cm



Portrait of a Man

1933

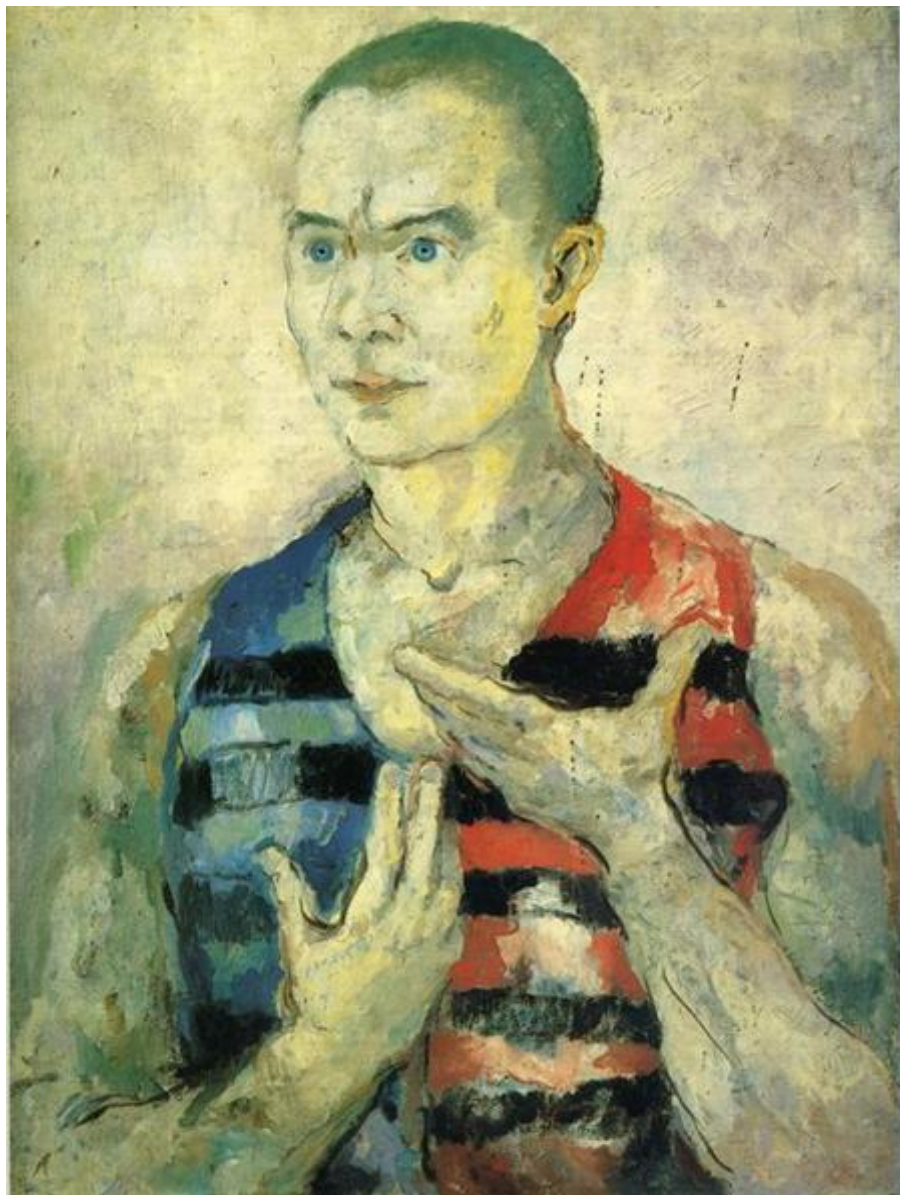


Portrait of a Youth

1933

Oil on canvas

52 x 98.5 cm



Portrait of the Artist's Wife

1933

Oil on canvas

Russian Museum, Saint Petersburg



Portrait of Ivan Kliun

1933

Oil on canvas



Portrait of Man

1933

Oil on canvas

70 x 57 cm



Portrait of V. A. Pavlov

1933

Oil on canvas

Tretyakov Gallery, Moscow, Russia

46.5 x 36.5 cm



The Artist

1933

Oil on canvas

73 x 66 cm

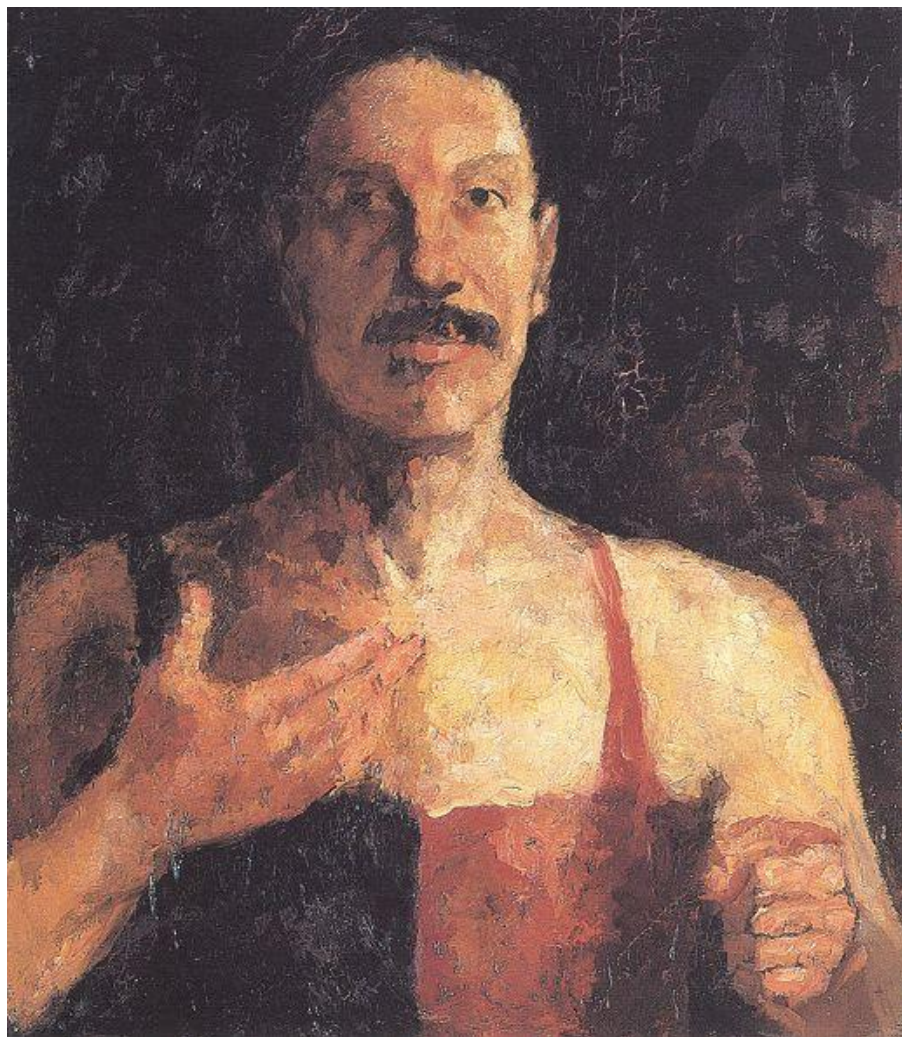
Russian Museum, Saint Petersburg



Smith

1933

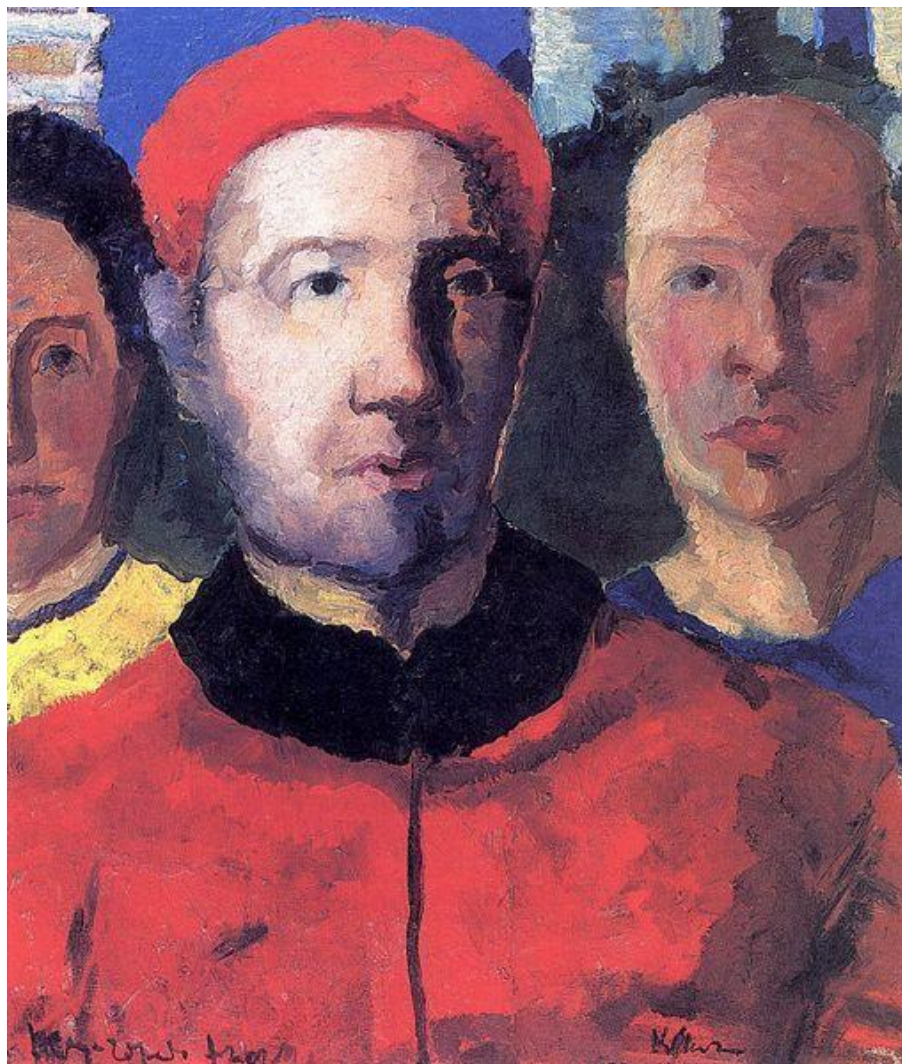
Russian Museum, Saint Petersburg



Triple portrait

1933

Russian Museum, Saint Petersburg



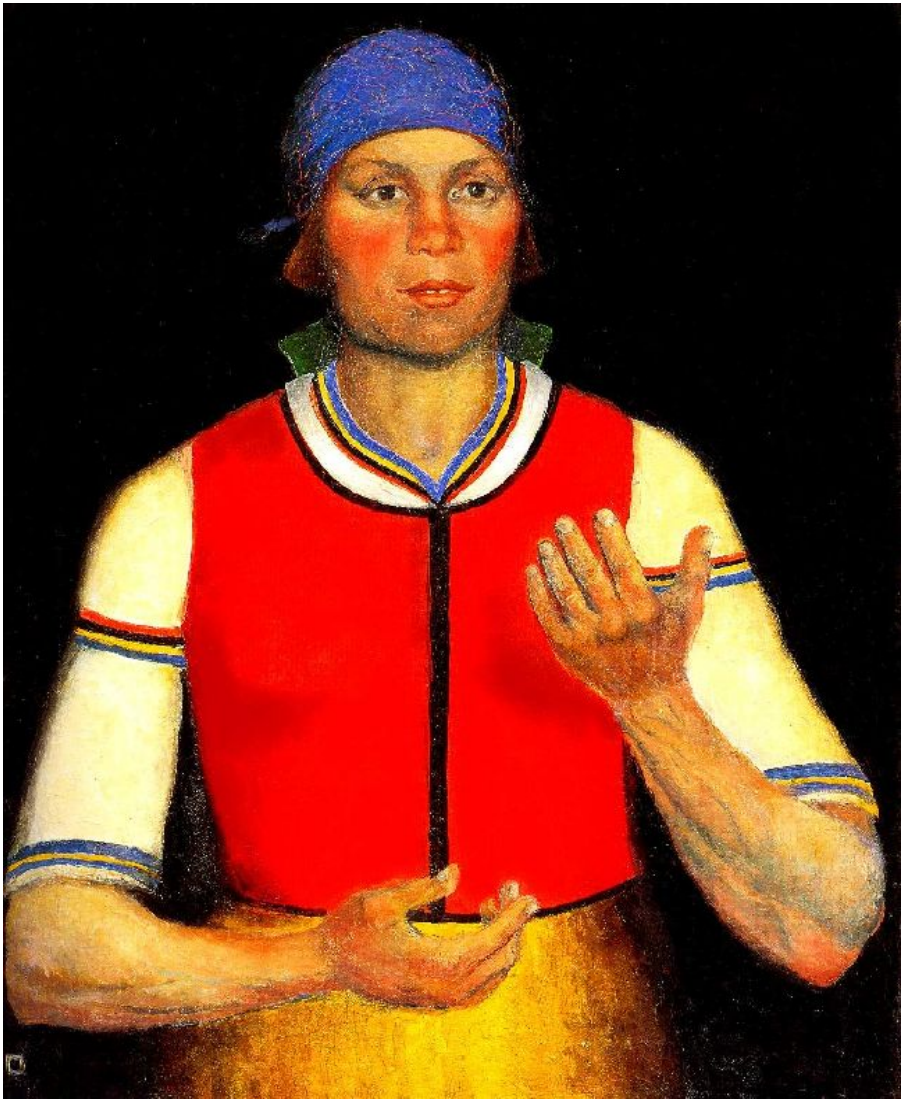
Woman Worker

1933

Oil on canvas

71 x 60 cm

Russian Museum, Saint Petersburg

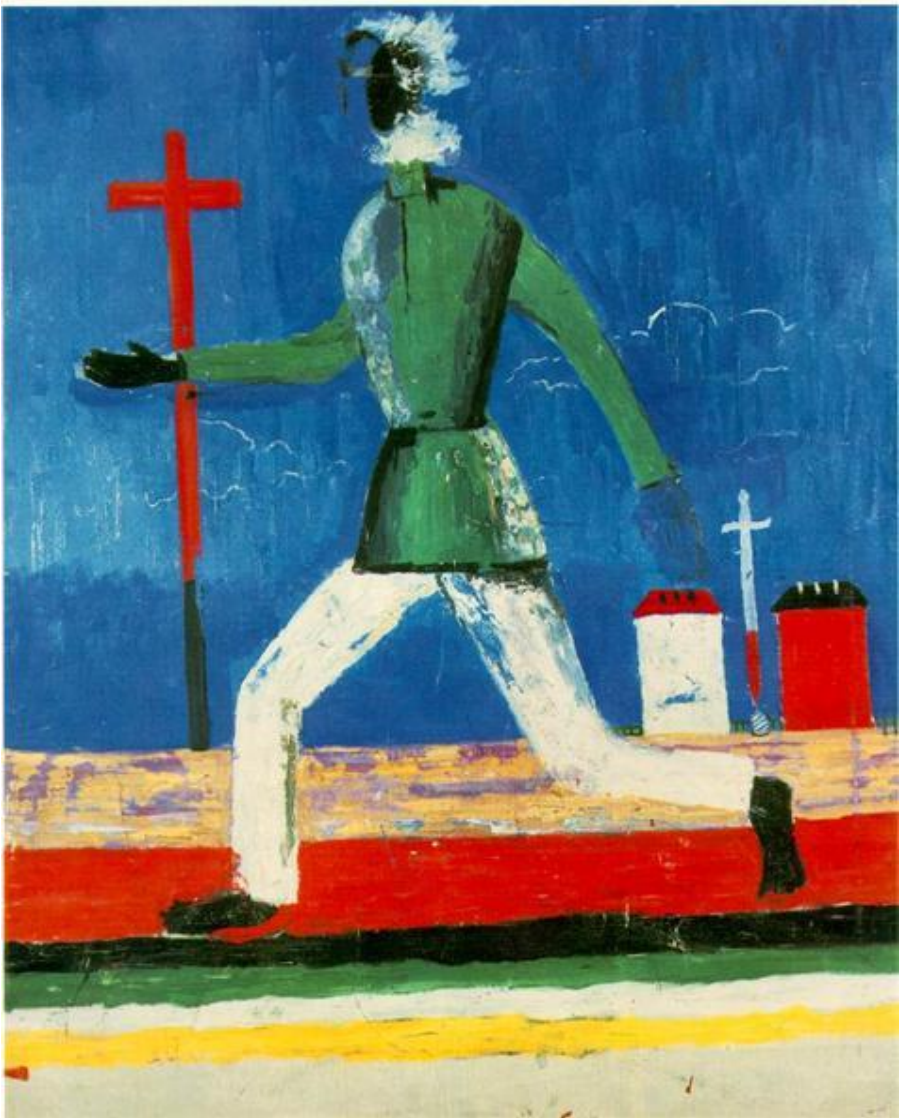


Man Running

1932-1933

Oil on canvas

Musée National d'Art Moderne, Paris



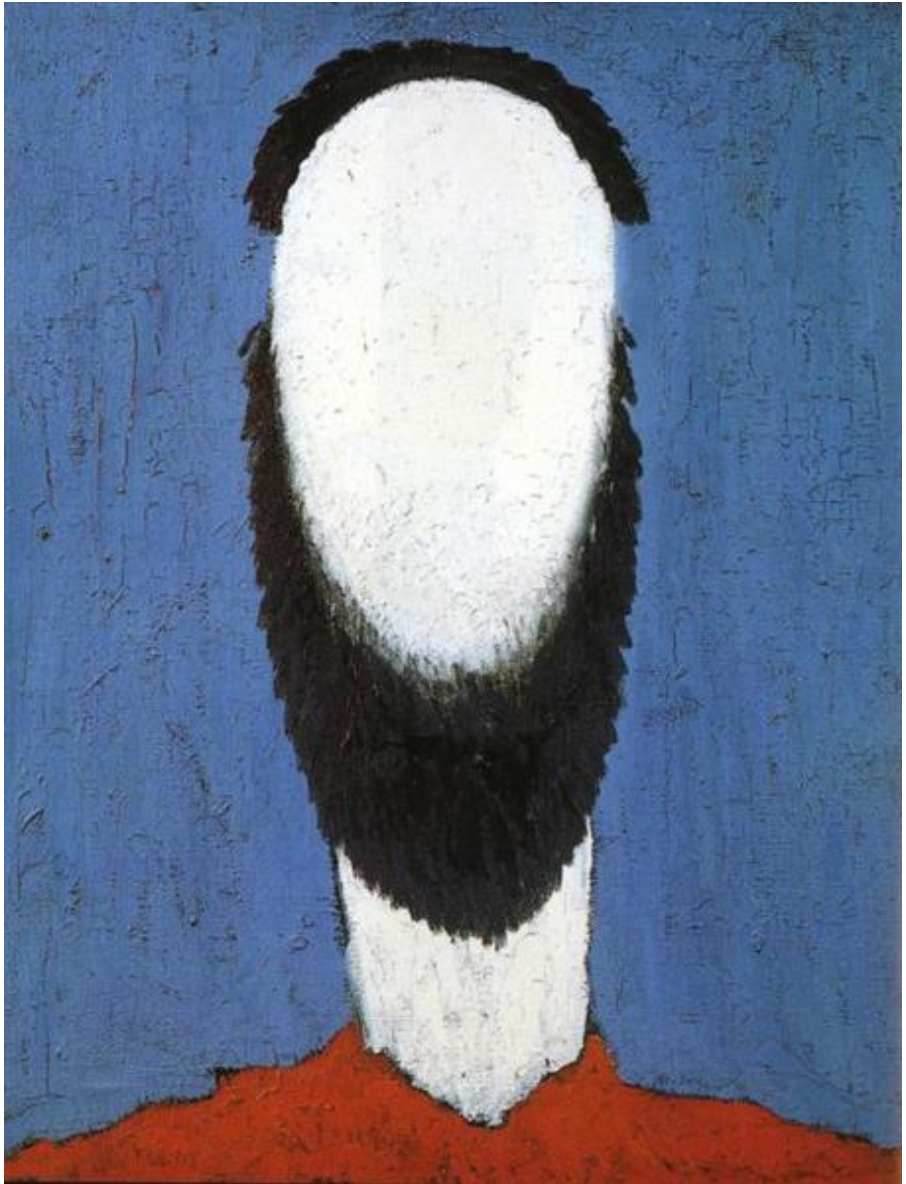
Head of Peasant

c. 1934

Oil on canvas

55 x 44.5 cm

Russian Museum, Saint Petersburg



Portrait of a Woman

1934

Oil on canvas

46.5 x 36.5 cm



Portrait of the Artist's Daughter

1934

Oil on canvas

85 x 61 cm



Portrait of the Artist's Wife

1934

Oil on canvas

85 x 61 cm



The Drawings



Warsaw, Poland, in the late nineteenth century — in 1927 Malevich traveled to Warsaw, where he met with artists and former students; he was greeted as a hero.

List of Drawings



CONTENTS

Two Dryads
A Scene from the Drama of Leonid Andreev Anathema
Coward
Man
Bathers
Carpenter
House in the Wall
In the Baths
In the Cemetery
Ploughman
Reaping
Two Peasants and a Pushcart
Cubo-Futurist Composition
In the Field
Mower
Peasant Woman with Pails
Peasant Women in a Church
Praying Woman
Woman's Head in Profile
Arithmetic
Attentive Worker
Brawler
Death of the Man on the Airplane and on the Train at the Same Time
Enemy
Enemy
Fat Man
Green and Black
Home
Many and One
Moving Carriage

Prayer

Reaper

Reciter

Sewing Woman

Singer

Sneaky

Soldier

Someone Wicked

Sportsman

Square

The Athlete of the Future

The Athlete of the Future

The Athlete of the Future

Traveler

Turkish Soldier

Undertaker

Woodcutter

Costume for Victory over the Sun opera. Some evil man

Costume for Victory over the Sun Sportsman

Costume for Victory over the Sun. An Attentive Labourer

Costume for Victory over the Sun: An Old Watchmaker

Costume for Victory over the Sun: Athlete of the Future

Costume for Victory over the Sun: Cockerel

Costume for Victory over the Sun: Coward

Costume for Victory over the Sun: Enemy

Costume for Victory over the Sun: Fatso

Costume for Victory over the Sun: Funeral Performer

Costume for Victory over the Sun: Man of Muscle

Costume for Victory over the Sun: Many and One

Costume for Victory over the Sun: Reader

Costume for Victory over the Sun: Singer

Costume for Victory over the Sun: The New Man

As we Stopped for Lyk

Austrian went into Radziwill

Austrian went into Radziwill

Untitled Drawing
Death of the Mounted General
Demon
Demon
Devils Sawing a Sinner
In the Morning Went from Lviv
Look, Vistula is near Poster
Look, Vistula is near Poster
Oh, My Dear City of Lublin
Sausage Maker Came to Lodz
Soon, Soon we will in Krakow
The crew on the move
Vividly, We Took Galich
We went from the Kovno
We went out of Mlawka
What a Crash
What a Crash
Wilhelm's Merry-Go-Round
Square, Circle and Arrow
What Impudence!
Sketchbook
Sketchbook
Sketchbook
Sketchbook
Suprematist track
Woman
Sketchbook
Sketchbook
Blue Space
Cosmos
From the Space
Magnetic Suprematism
Study Suprematism
Suprematist Elements
Cover Materials of Folder of the Congress Committees of Poor Peasants

Cover for the Congress of the Committees on Rural Poverty
Workers of All Countries Unite!
Suprematism
Movement Suprematist Square
Oval, Rectangle, Square, Curve
Renewal Suprematist Square
Suprematist Compositional Elements
Suprematist Group
Suprematist Group using the Triangle
The Principle of Painting the Walls
Tribune of Speakers
Billboard
Billboard
Suprematist Dress
Suprematist Dress
The Movement of the Suprematist Square, Which Constitutes a New Dihedral
Suprematist Element
Contrasting Suprematist Elements
Composition Suprematist elements (Feeling of the flight)
Combined Suprematist Composition. (Feeling of Metallic Sounds - Dynamic)
(Pale - Metallic Colour)
Suprematist Composition (Feeling of the current. Telegraphy.)
Suprematist Composition. White in white. (Feeling of fading away.)
Suprematist Composition (Combined Feeling: Circle and Square)
Suprematist Composition (Mystic Wave out of the Cosmos)
Standing Figure
A Man, a Coffin and a Horse
Black Square and a White Tube Shape
Formula of Suprematism
Four Pieces with a the Hammer and Sickle
Head
Laundress
Sketch for a Portrait of Ivan Klyun
Sketch to the Portrait of a Builder
Spatial Suprematism

Standing Figure

Suprematism

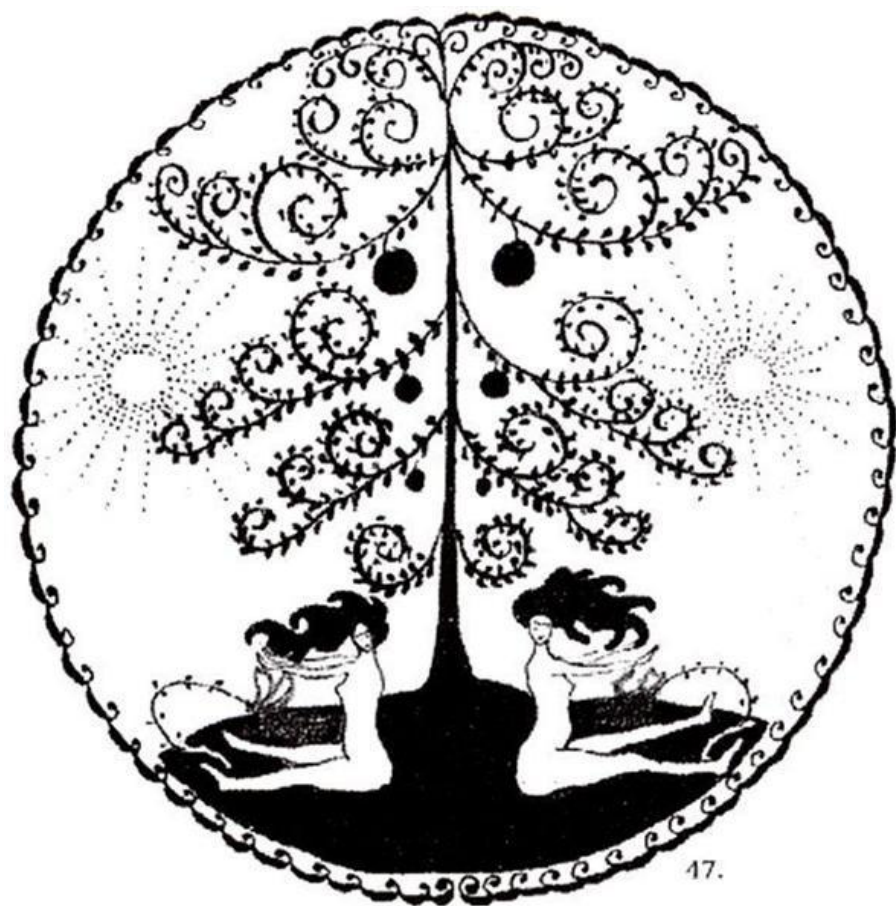
Three Heads

Three Suprematist Figures

Two Dryads

1908

Pencil and paper



A Scene from the Drama of Leonid Andreev *Anathema*

1909

Chalk and paper



Coward

1913

Pencil and paper

St. Petersburg State Museum of Theater and Music, Saint Petersburg

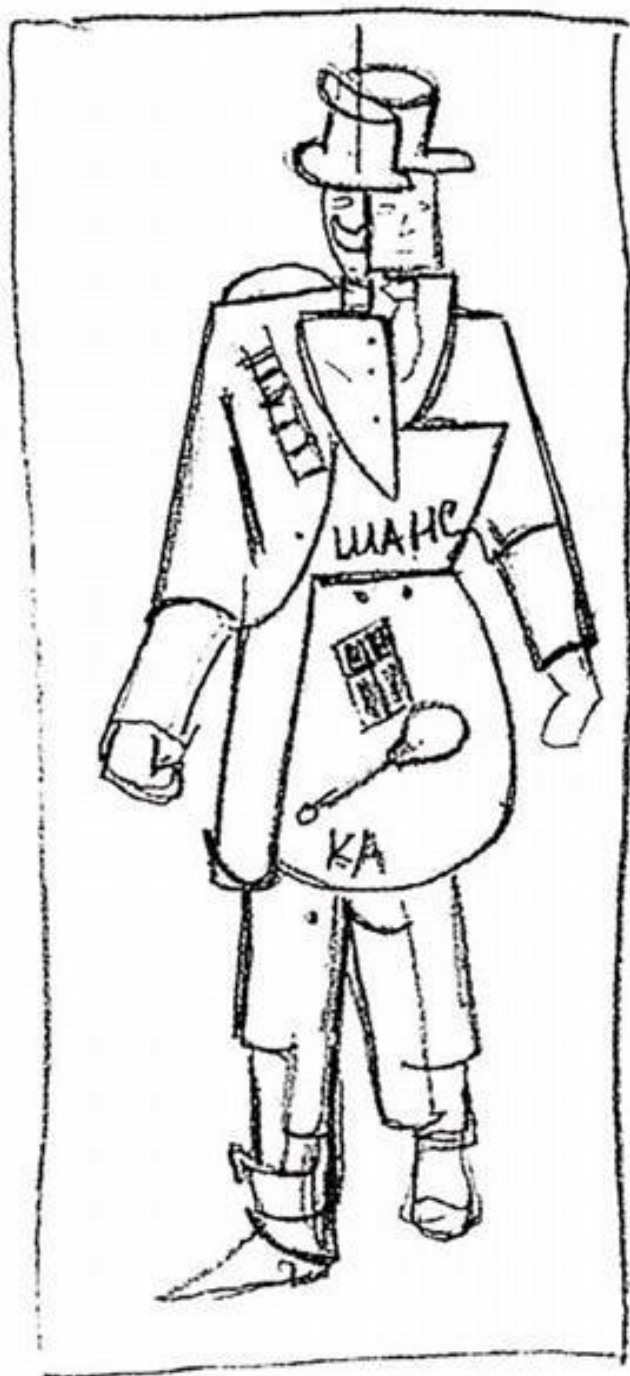
27 x 21 cm



Man

1916

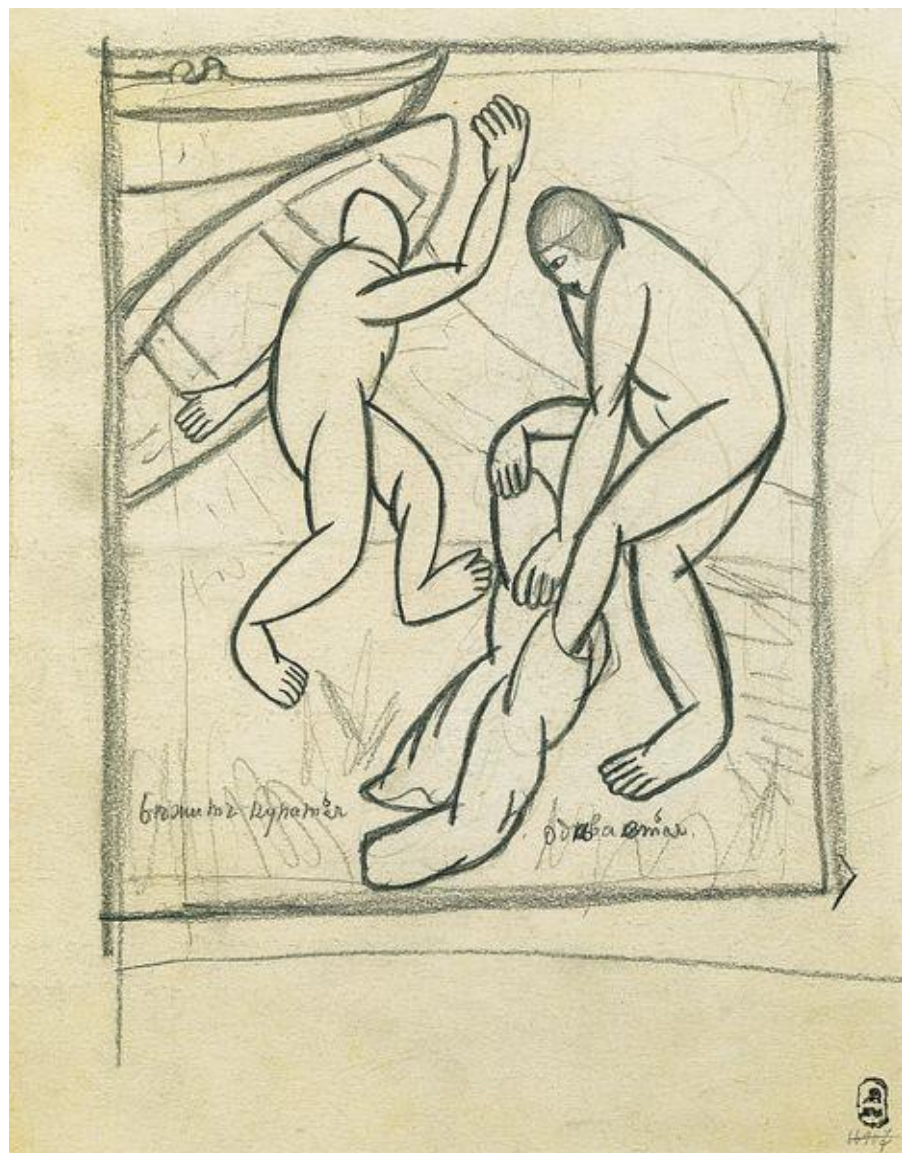
Pencil and paper



Bathers

1911

Pencil and paper



Carpenter

1911

Pencil and paper



House in the Wall

1911

Pencil and paper



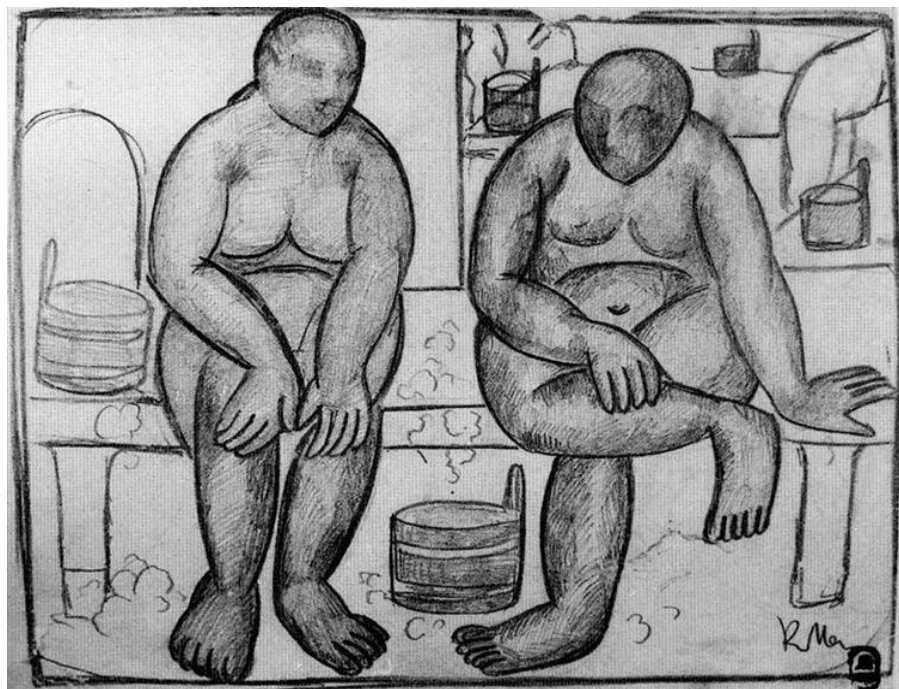
In the Baths

1911

Pencil and paper

13.3 x 16 cm

Pencil and paper

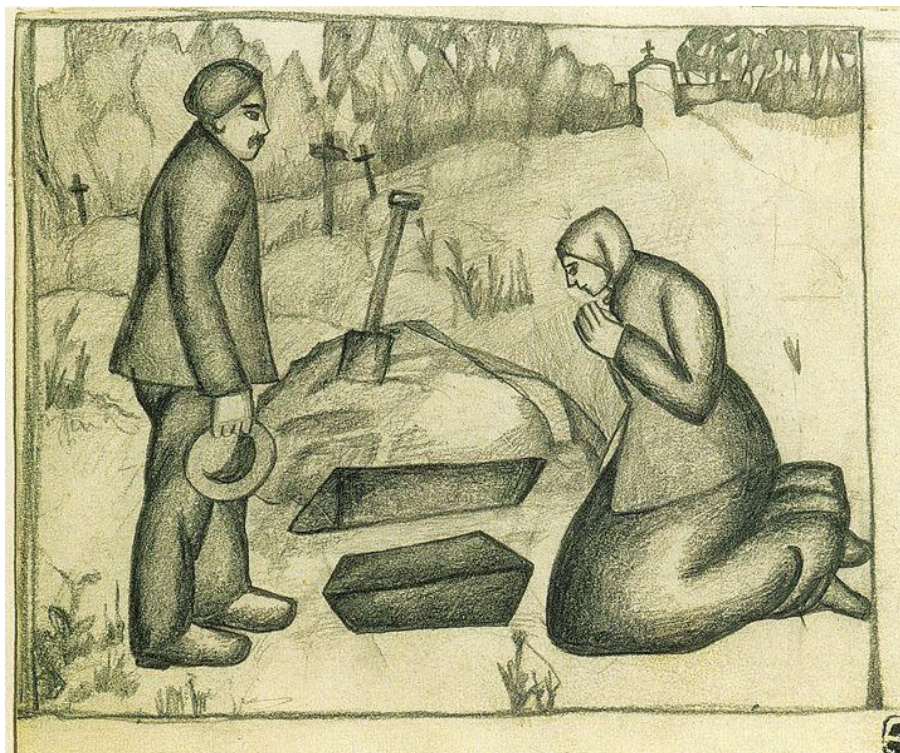


In the Cemetery

1911

Pencil and paper

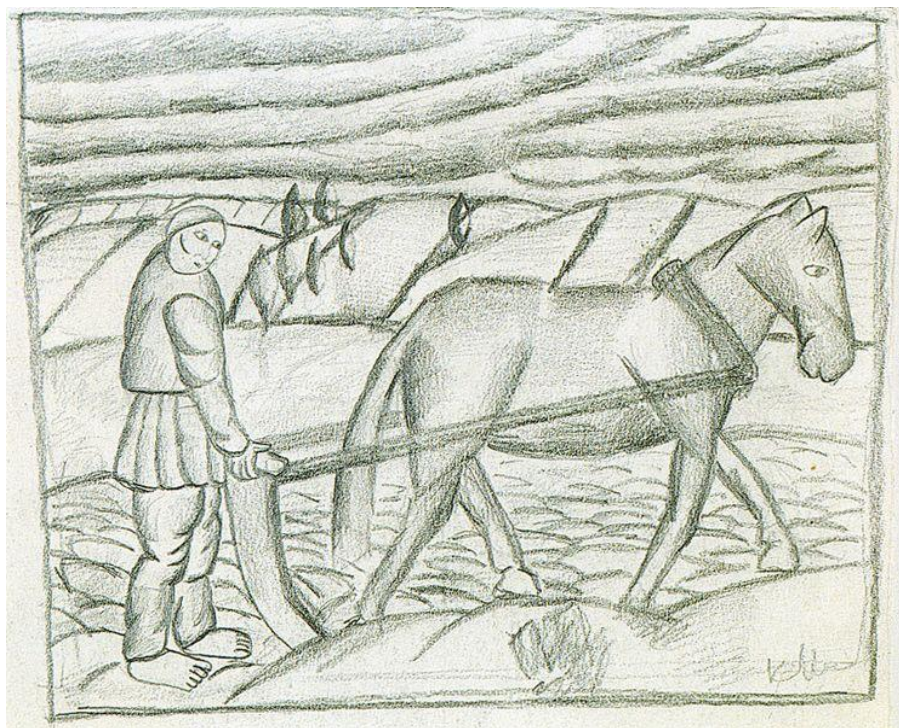
15.2 x 17 cm



Ploughman

1911

Pencil and paper



Reaping

1911

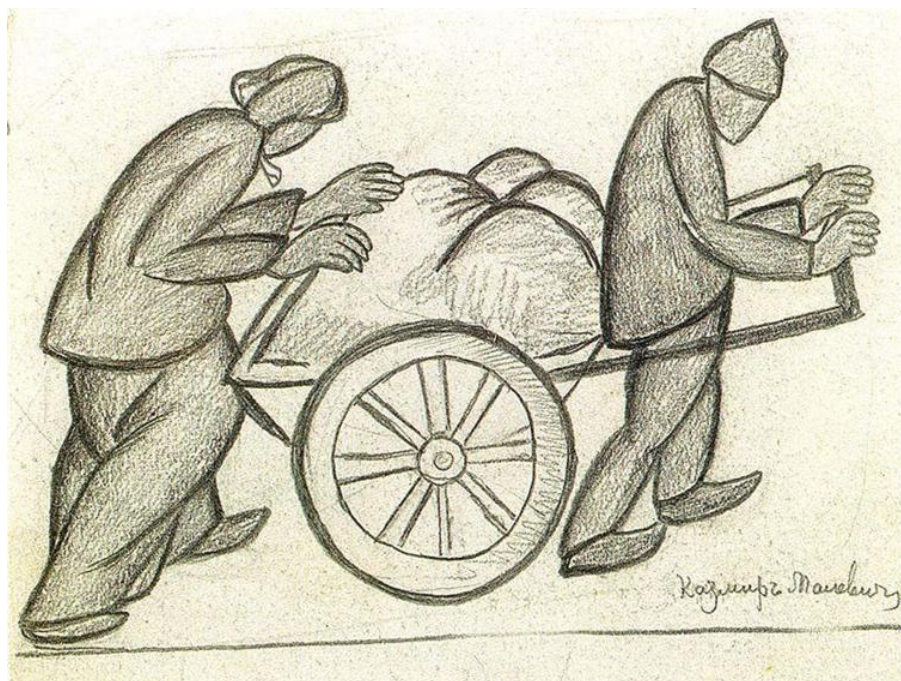
Pencil and paper



Two Peasants and a Pushcart

1911

Pencil and paper



Cubo-Futurist Composition

1912

Pencil and paper



In the Field

1912

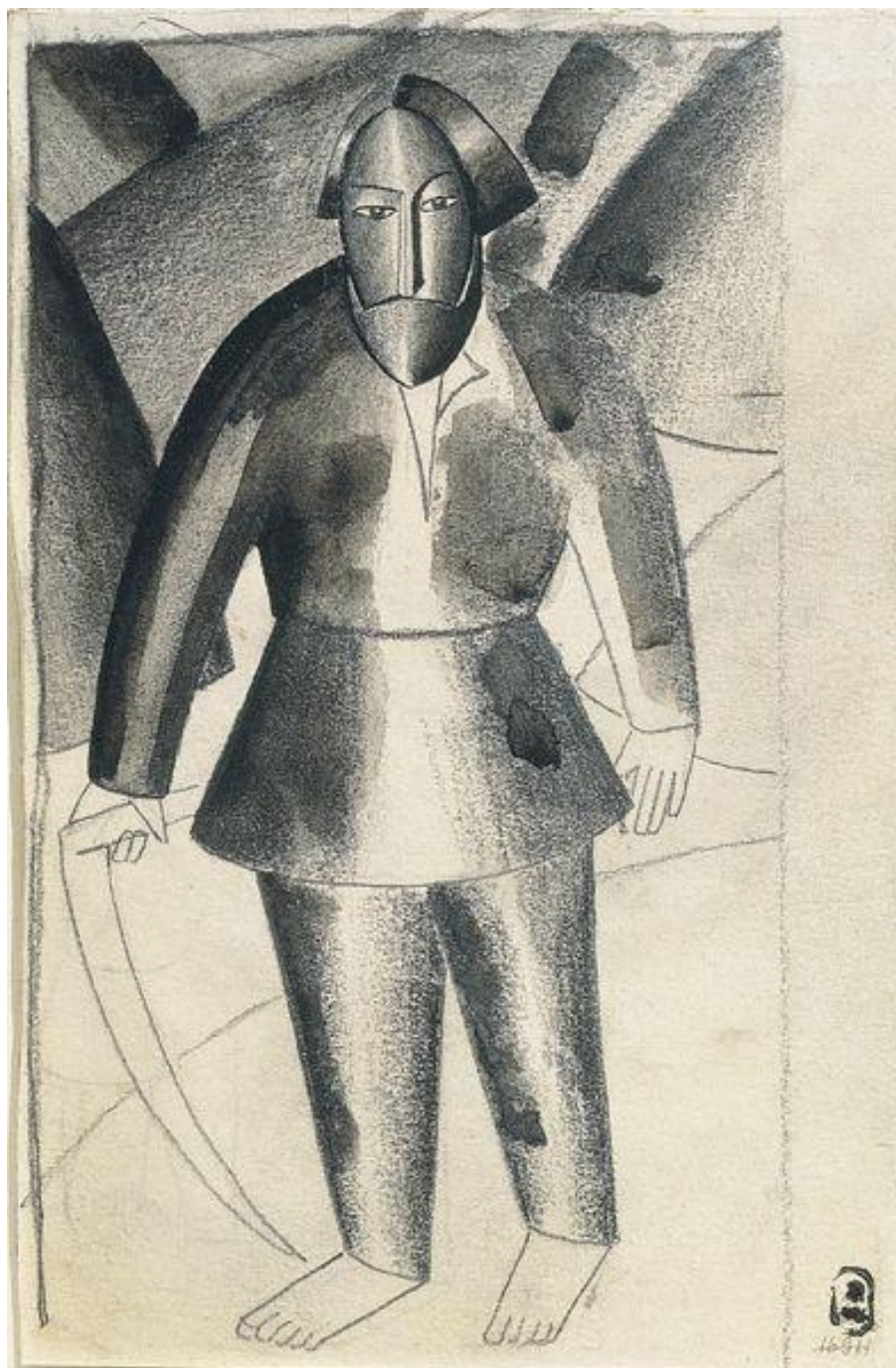
Pencil and paper



Mower

1912

Pencil and paper



Peasant Woman with Pails

1912

Pencil and paper



Peasant Women in a Church

1912

Pencil and paper

Stedelijk Museum, Amsterdam, Netherlands

21.9 x 18 cm



Praying Woman

1912

Pencil and paper

18.6 x 14 cm



Woman's Head in Profile

1912

Pencil and paper

18.6 x 14 cm



Arithmetic

1913

12.7 x 8.6 cm

Pencil and paper

У-114
476



архитектура

К. М. Савва

Attentive Worker

1913

Pencil and paper

St. Petersburg State Museum of Theater and Music, Saint Petersburg

27 x 21 cm



Brawler

1913

Pencil and paper

St. Petersburg State Museum of Theater and Music, Saint Petersburg

27 x 21 cm



Death of the Man on the Airplane and on the Train at the Same Time

1913

9.1 x 14 cm

Pencil and paper



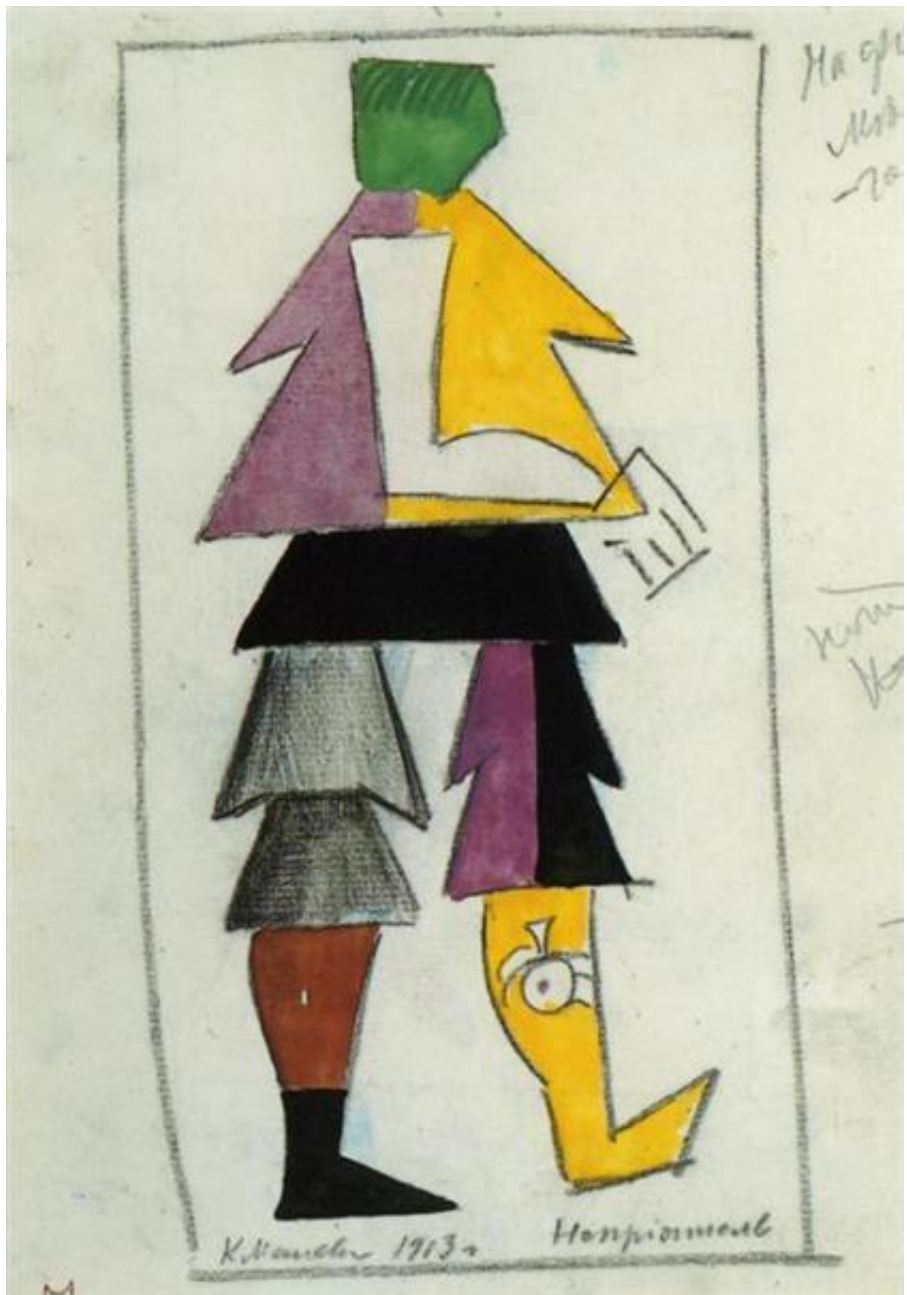
Enemy

1913

Pencil and paper

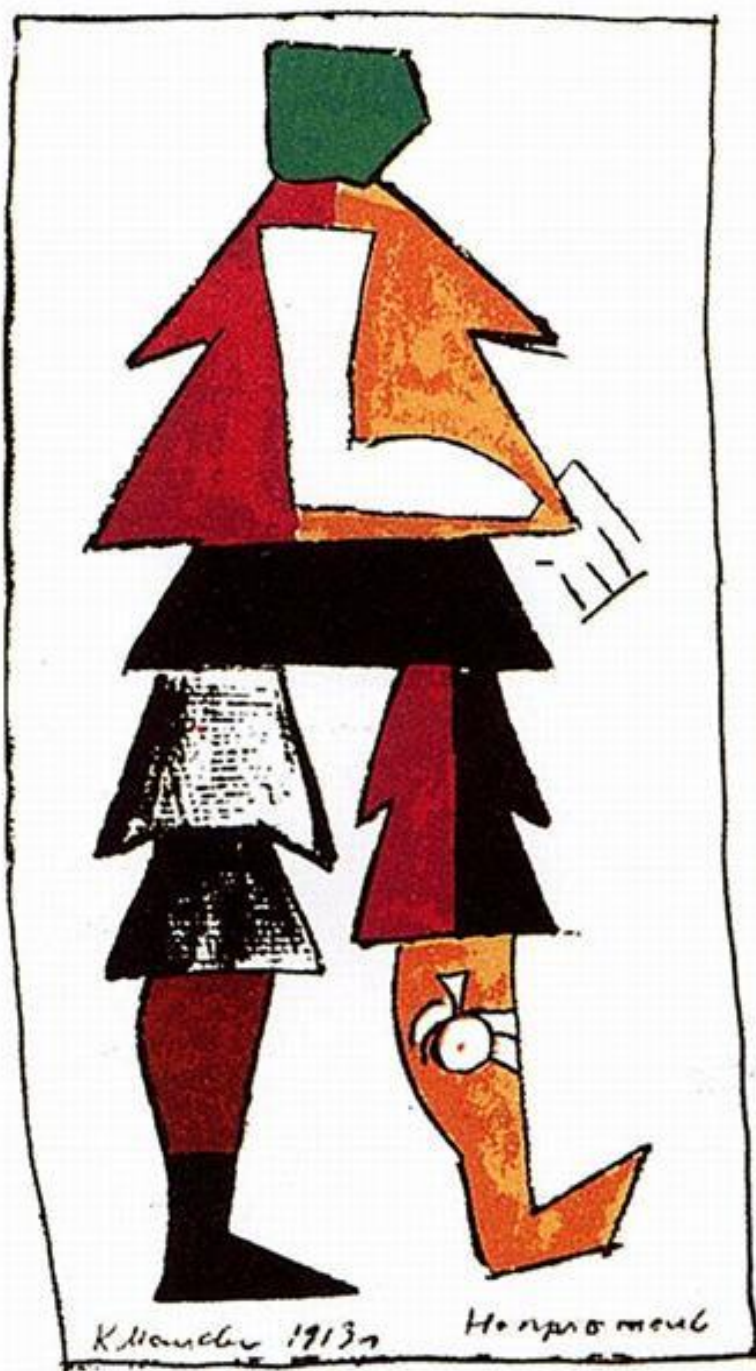
St. Petersburg State Museum of Theater and Music, Saint Petersburg

27 x 21 cm



Enemy

1913



Fat Man

1913

Pencil and paper

St. Petersburg State Museum of Theater and Music, Saint Petersburg

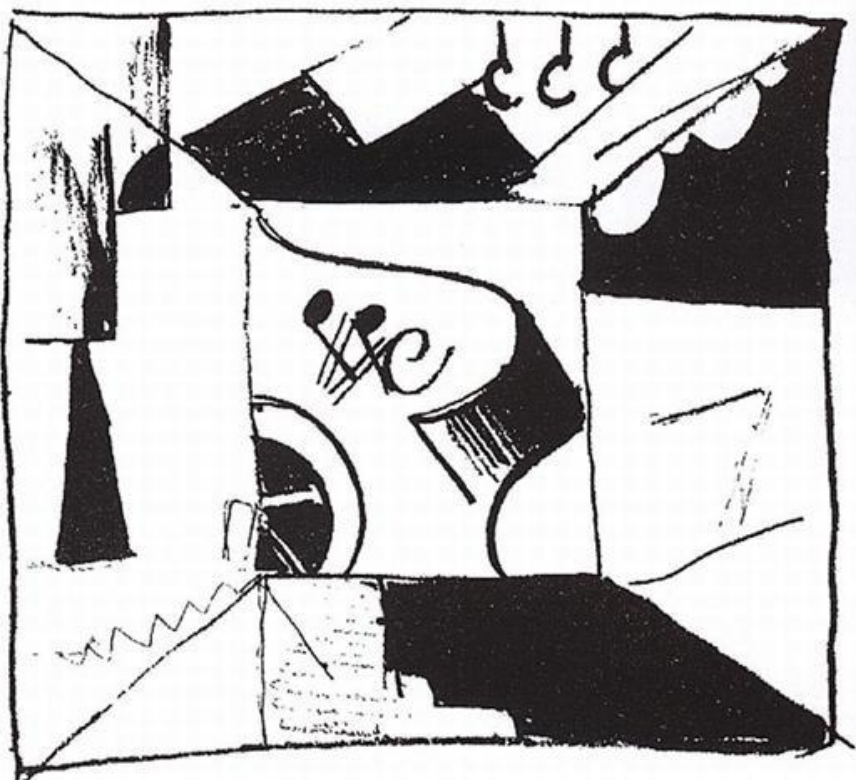
27 x 21 cm



Green and Black

1913

Pencil and paper

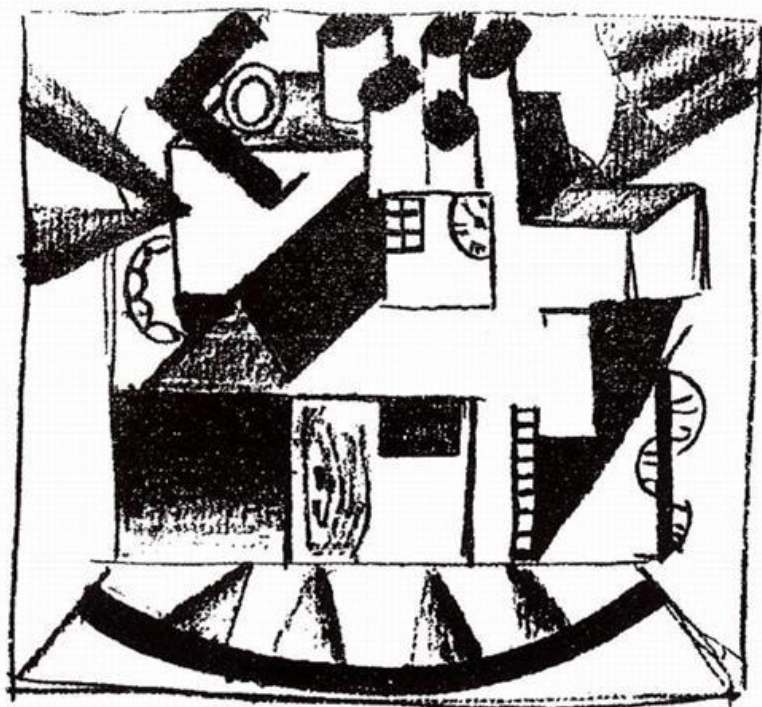


2^д Картина Зеленая и Черная
1^д Эскиз

Home

1913

Pencil and paper



2 dnie. Graf 6 korp.

Many and One

1913

Pencil and paper

St. Petersburg State Museum of Theater and Music, Saint Petersburg

27 x 21 cm

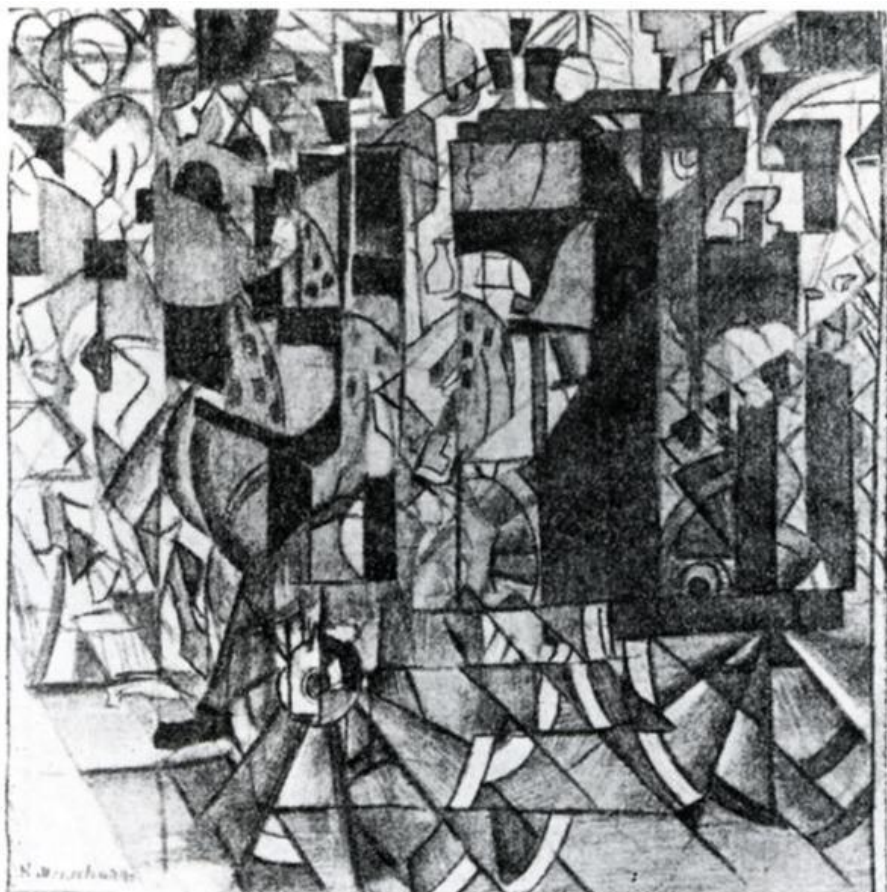


Moving Carriage

1913

Pencil and paper

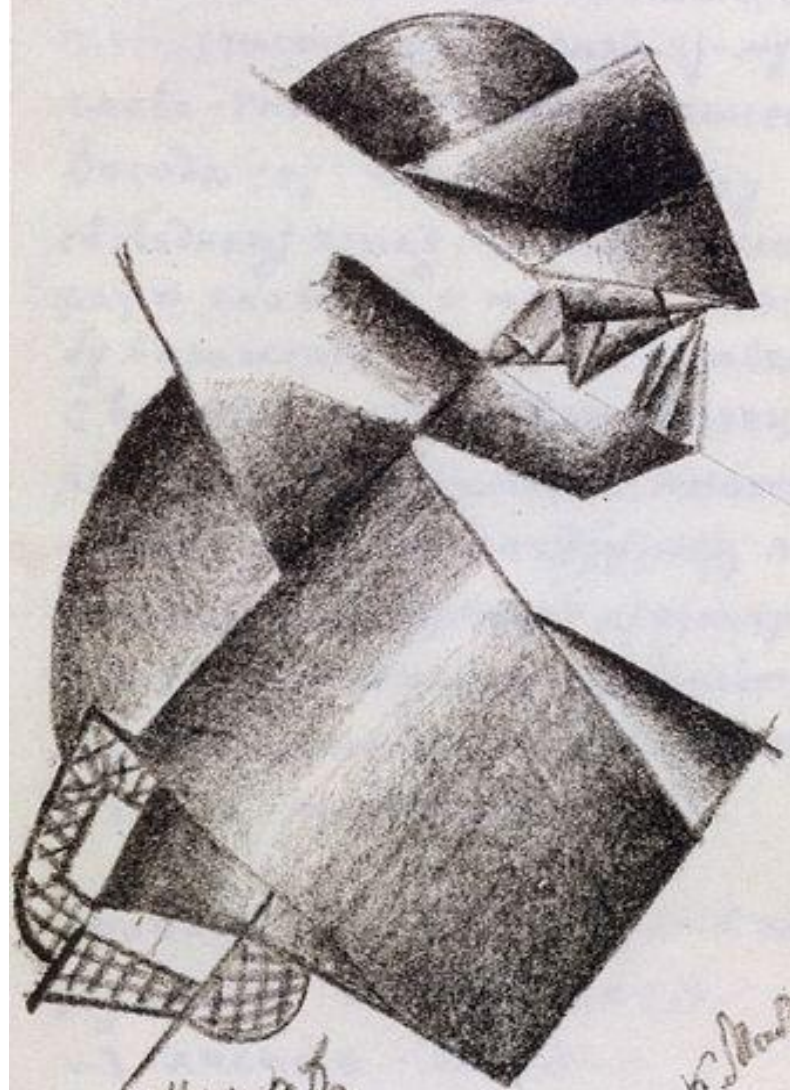
11 x 10.8 cm



Prayer

1913

Pencil and paper



Momente

K. K. K. K. K.

Reaper

1913

Pencil and paper

13.8 x 13 cm



Reciter

1913

Pencil and paper

St. Petersburg State Museum of Theater and Music, Saint Petersburg

27 x 21 cm



Sewing Woman

1913

Pencil and paper



Singer

1913

Pencil, watercolour, paper



Sneaky

1913



Soldier

1913

Pencil, watercolour, paper

54.2 x 35 cm



— Турецкий Визирь —

«Победа над солданами»
 Огара на тошине
 сави Кривого аюка



Someone Wicked

1913

Pencil and paper

St. Petersburg State Museum of Theater and Music, Saint Petersburg

27 x 21 cm



Sportsman

1913

Pencil and paper

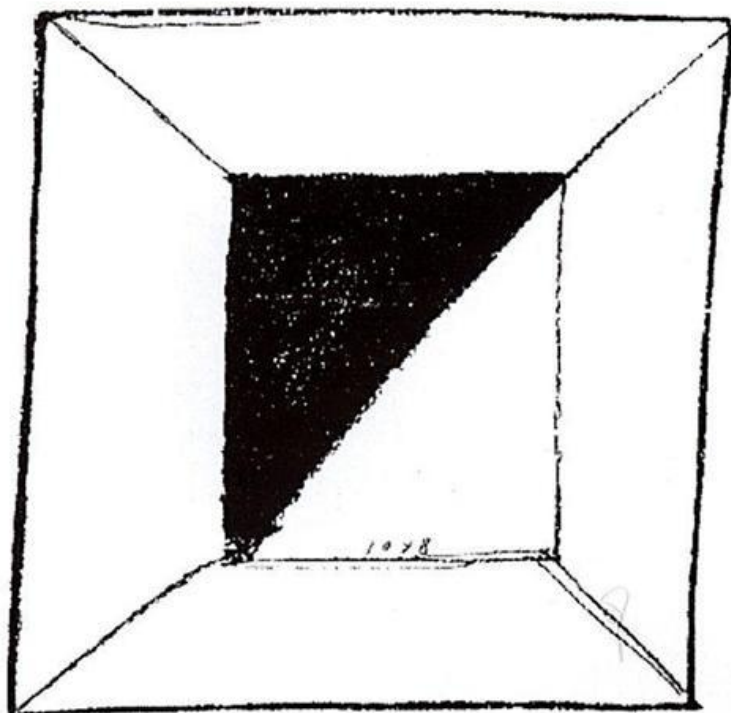
St. Petersburg State Museum of Theater and Music, Saint Petersburg

27 x 21 cm



Square

1913



Step. & Kaprtn.

Рисунки 2 дн. амл.

1^а копия

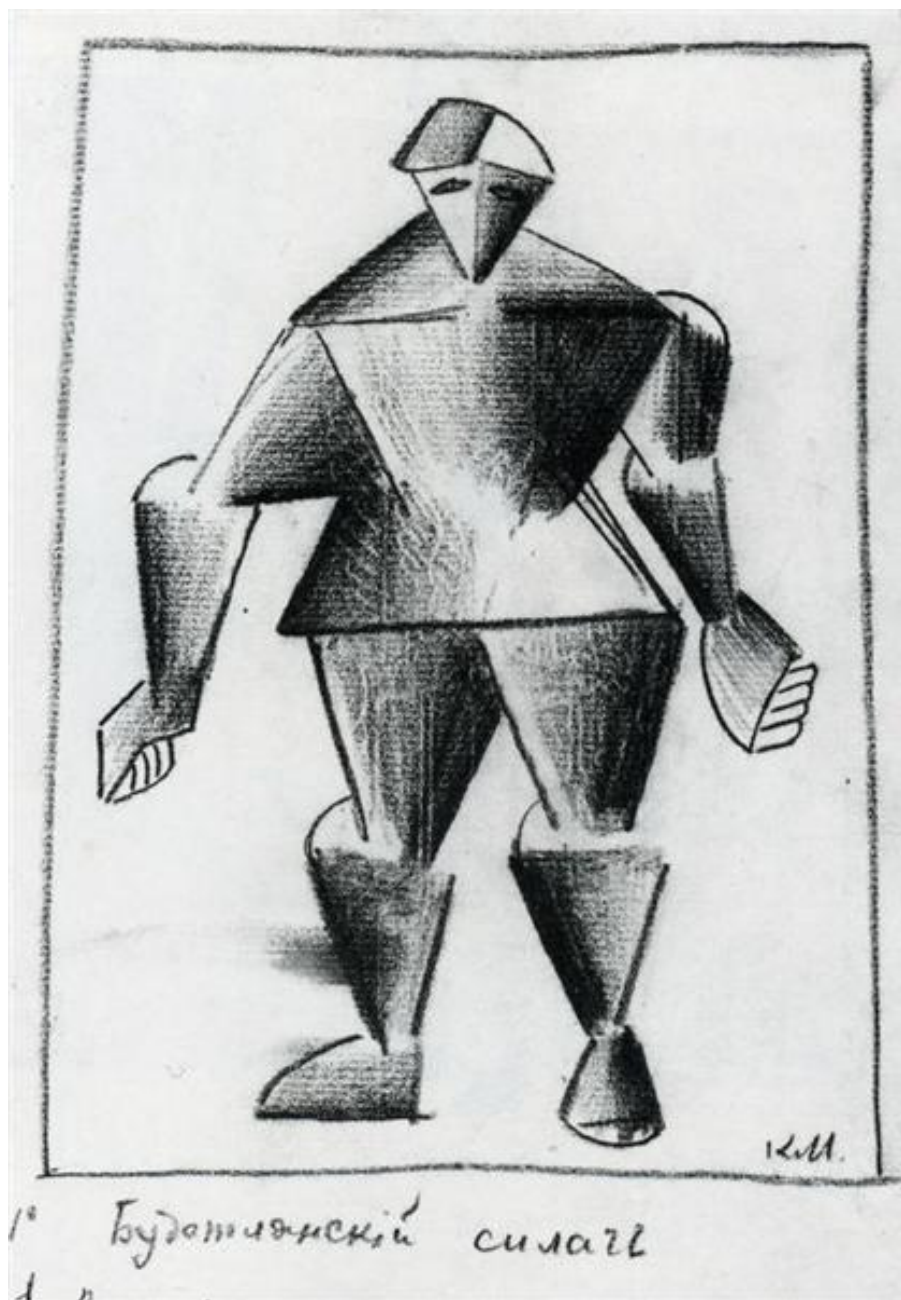
The Athlete of the Future

1913

Pencil and paper

St. Petersburg State Museum of Theater and Music, Saint Petersburg

27 x 21 cm



The Athlete of the Future

1913

Pencil, watercolour, paper

53.3 x 36.1 cm

11.000 11.11.17 - Maximal Dynamik - 27.11.17



12.11.17
3. Domäne

5. Domäne
Carnegie

13.

= 10.11.17 11.11.17

The Athlete of the Future

1913

Pencil, watercolour, paper

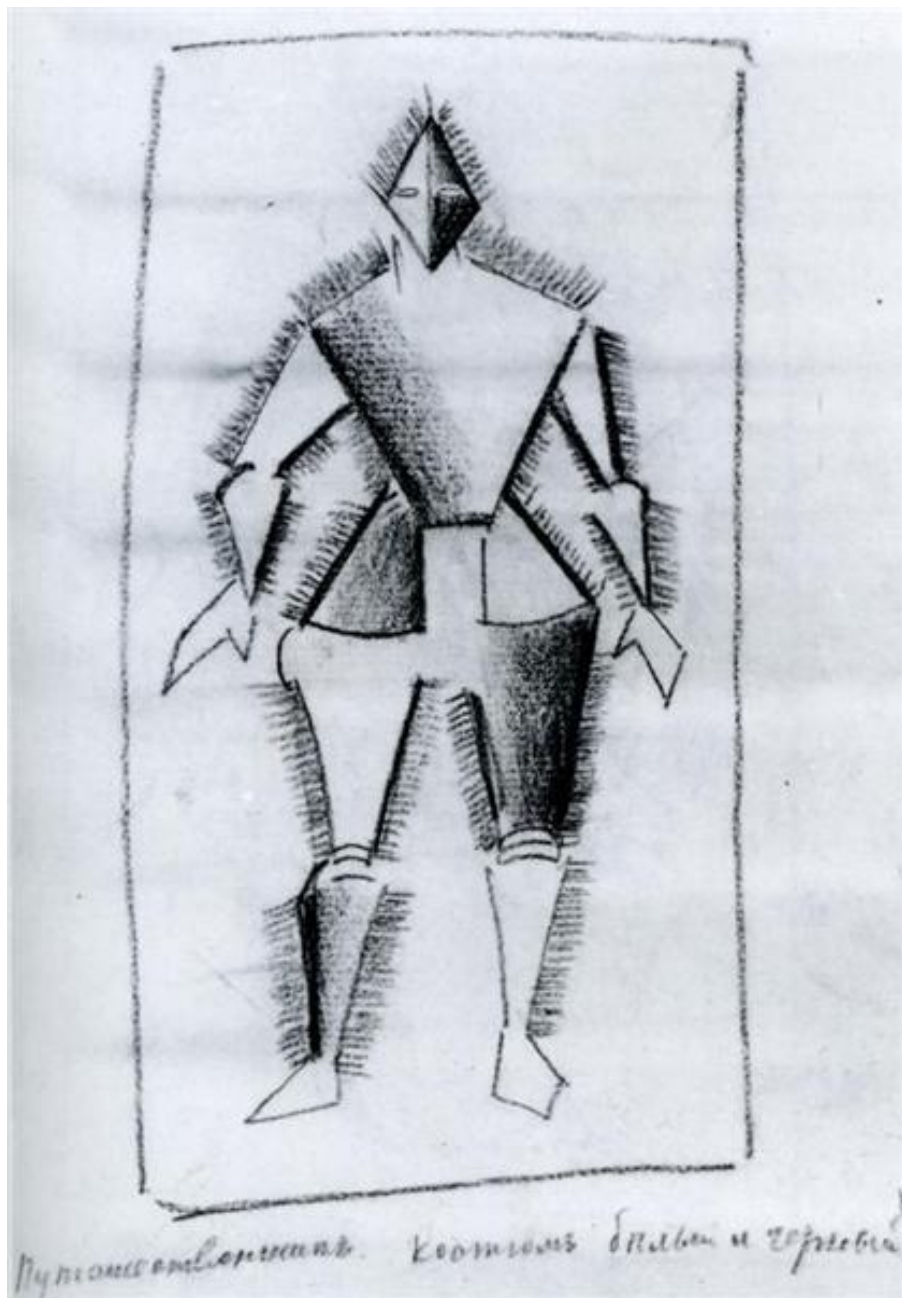
54.4 x 36 cm

Traveler

1913

Pencil and paper

St. Petersburg State Museum of Theater and Music, Saint Petersburg

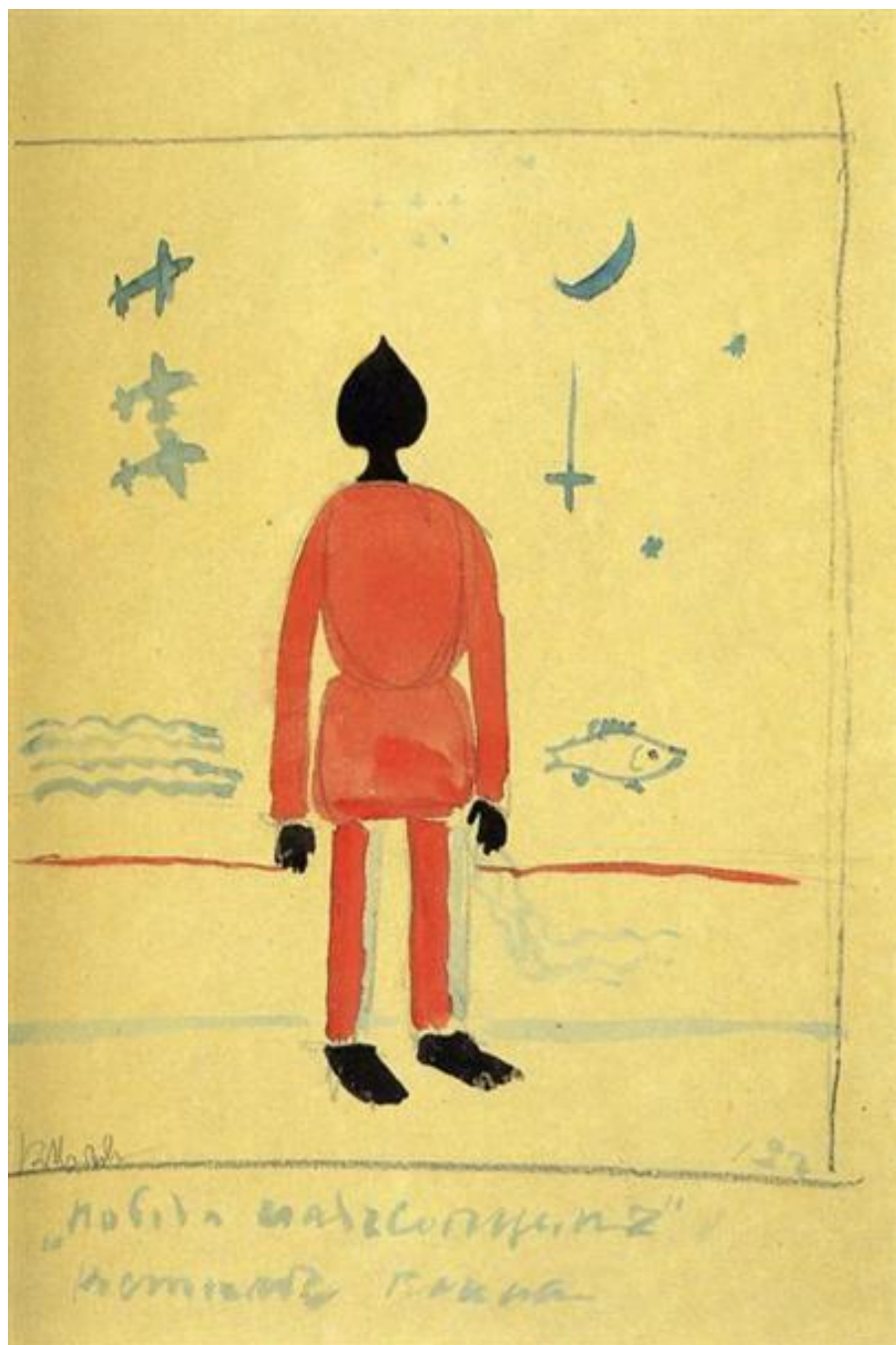


Turkish Soldier

1913

Pencil, watercolour, paper

54.3 x 36.4 cm



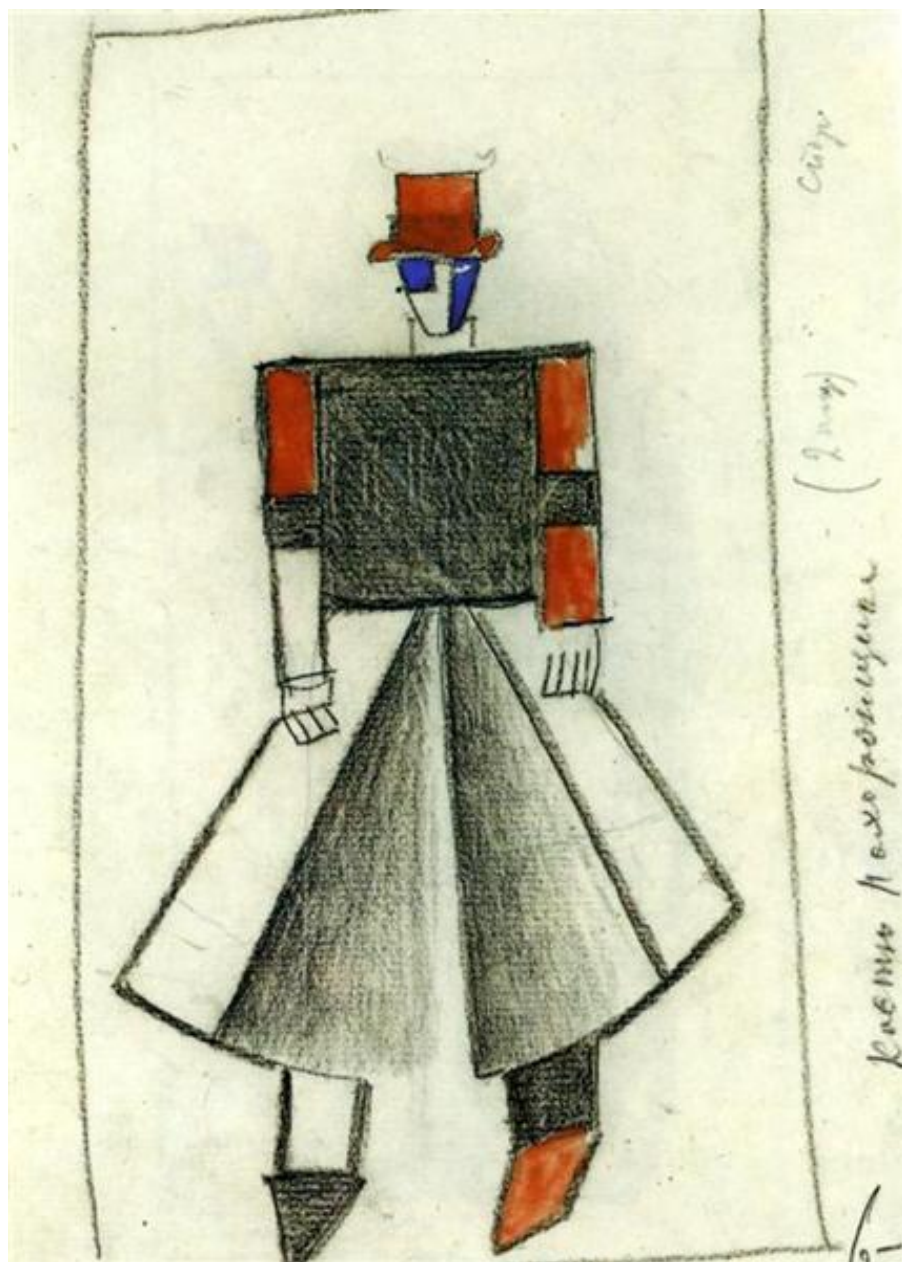
Undertaker

1913

Pencil and paper

St. Petersburg State Museum of Theater and Music, Saint Petersburg

27 x 21 cm



Woodcutter

1913

Pencil and paper

17.1 x 17 cm



Costume for Victory over the Sun opera. Some evil man

1913



Costume for Victory over the Sun Sportsman

1913



Costume for Victory over the Sun. An Attentive Labourer

1913



Costume for Victory over the Sun: An Old Watchmaker

1913



Costume for Victory over the Sun: Athlete of the Future

1913



Costume for Victory over the Sun: Cockerel

1913



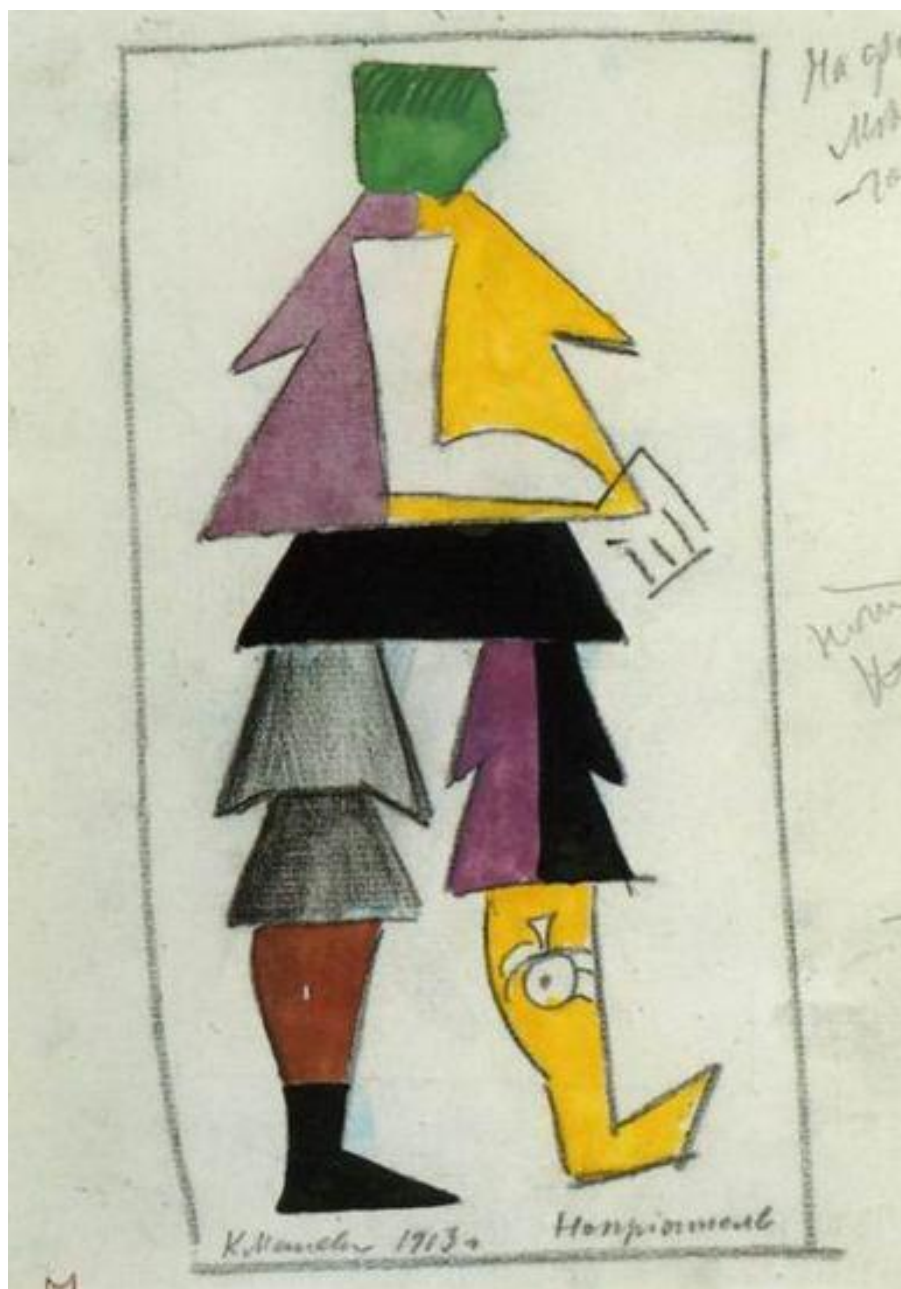
Costume for Victory over the Sun: Coward

1913



Costume for Victory over the Sun: Enemy

1913



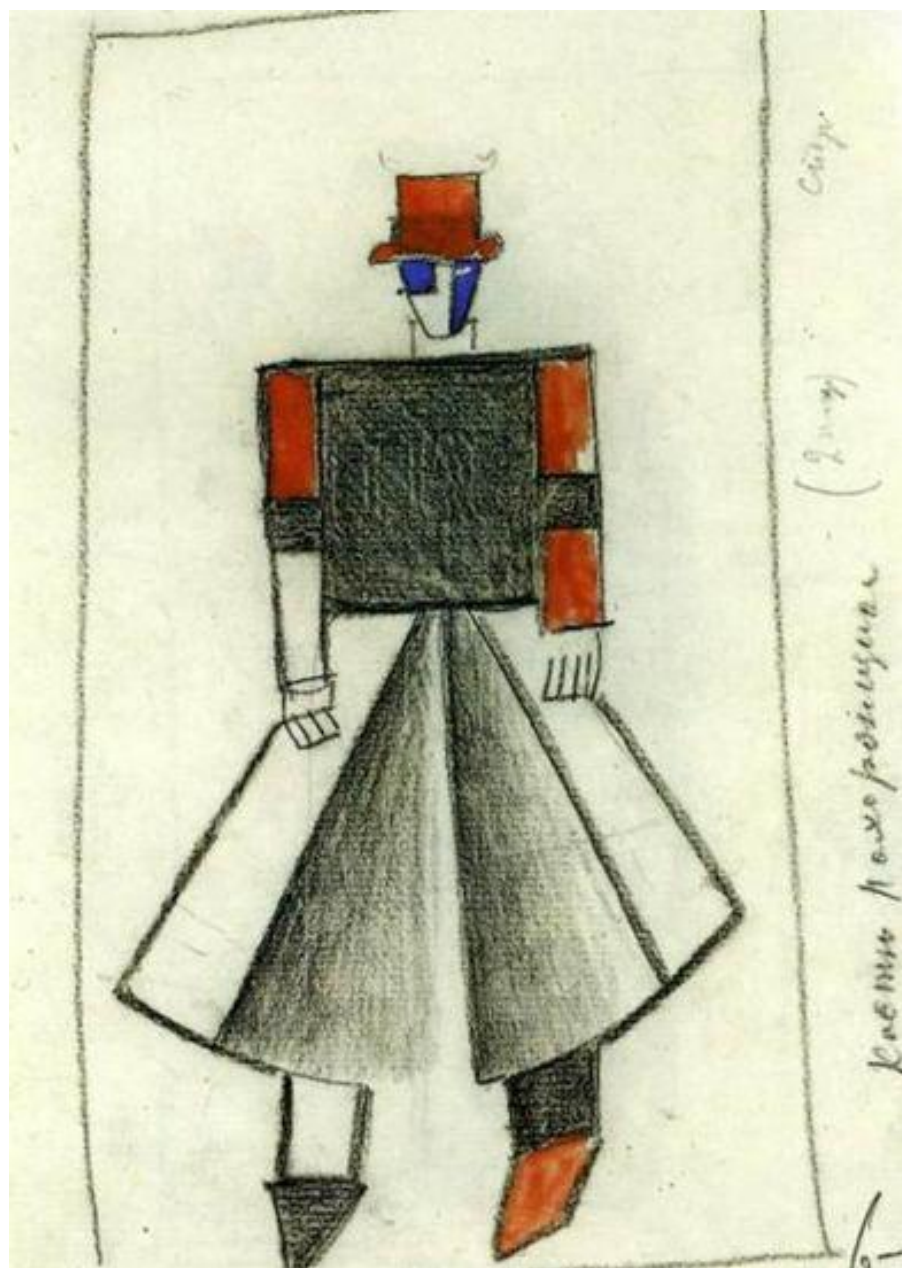
Costume for Victory over the Sun: Fatso

1913



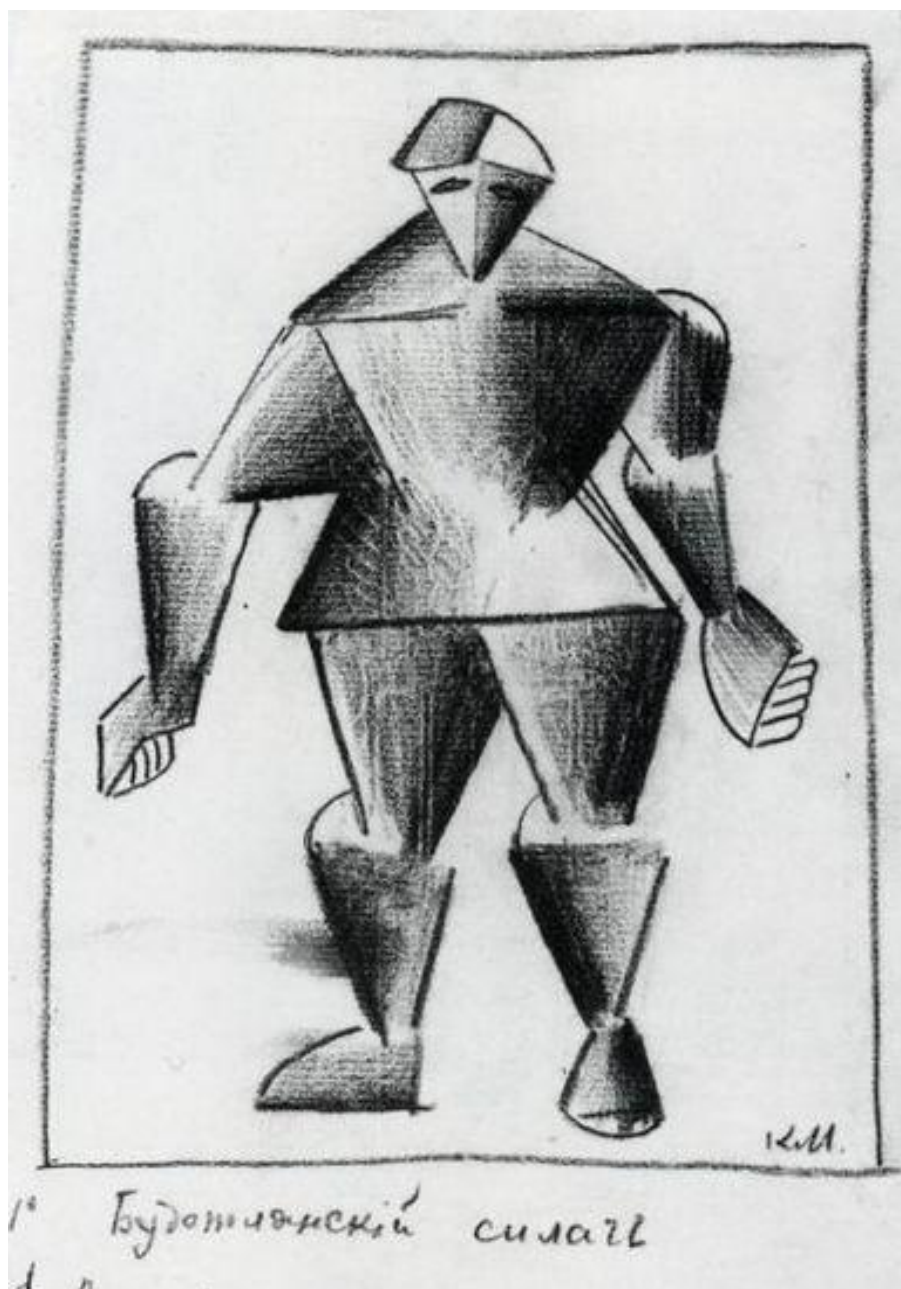
Costume for Victory over the Sun: Funeral Performer

1913



Costume for Victory over the Sun: Man of Muscle

1913



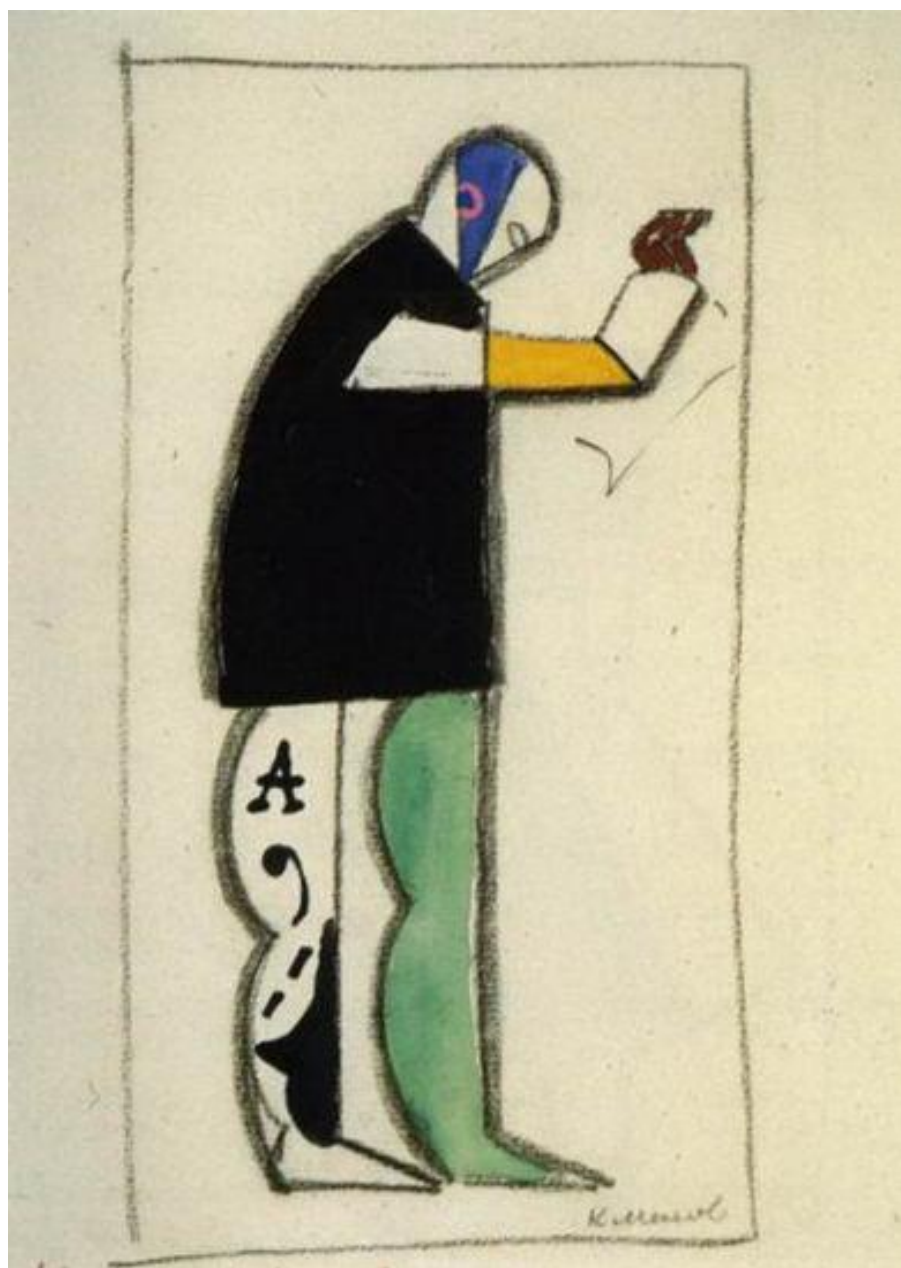
Costume for Victory over the Sun: Many and One

1913



Costume for Victory over the Sun: Reader

1913



Costume for Victory over the Sun: Singer

1913



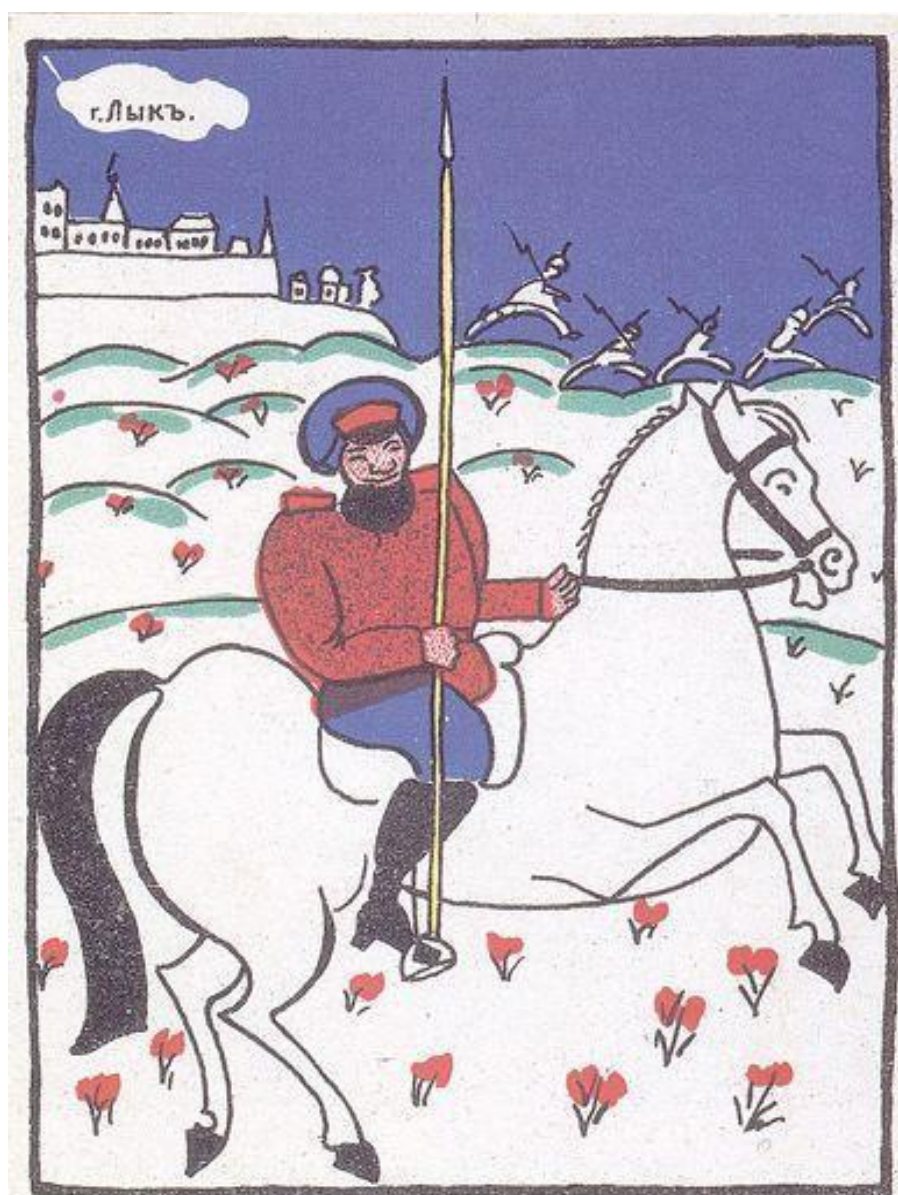
Costume for Victory over the Sun: The New Man

1913



As we Stopped for Lyk

1914



Какъ заѣхали за лыкъ-
Видимъ иѣицы прыгъ да прыгъ!



Austrian went into Radziwill

1914



Шель австріецъ въ Радзивилы,
Да попаль на бабьи вилы.

Austrian went into Radziwill

1914

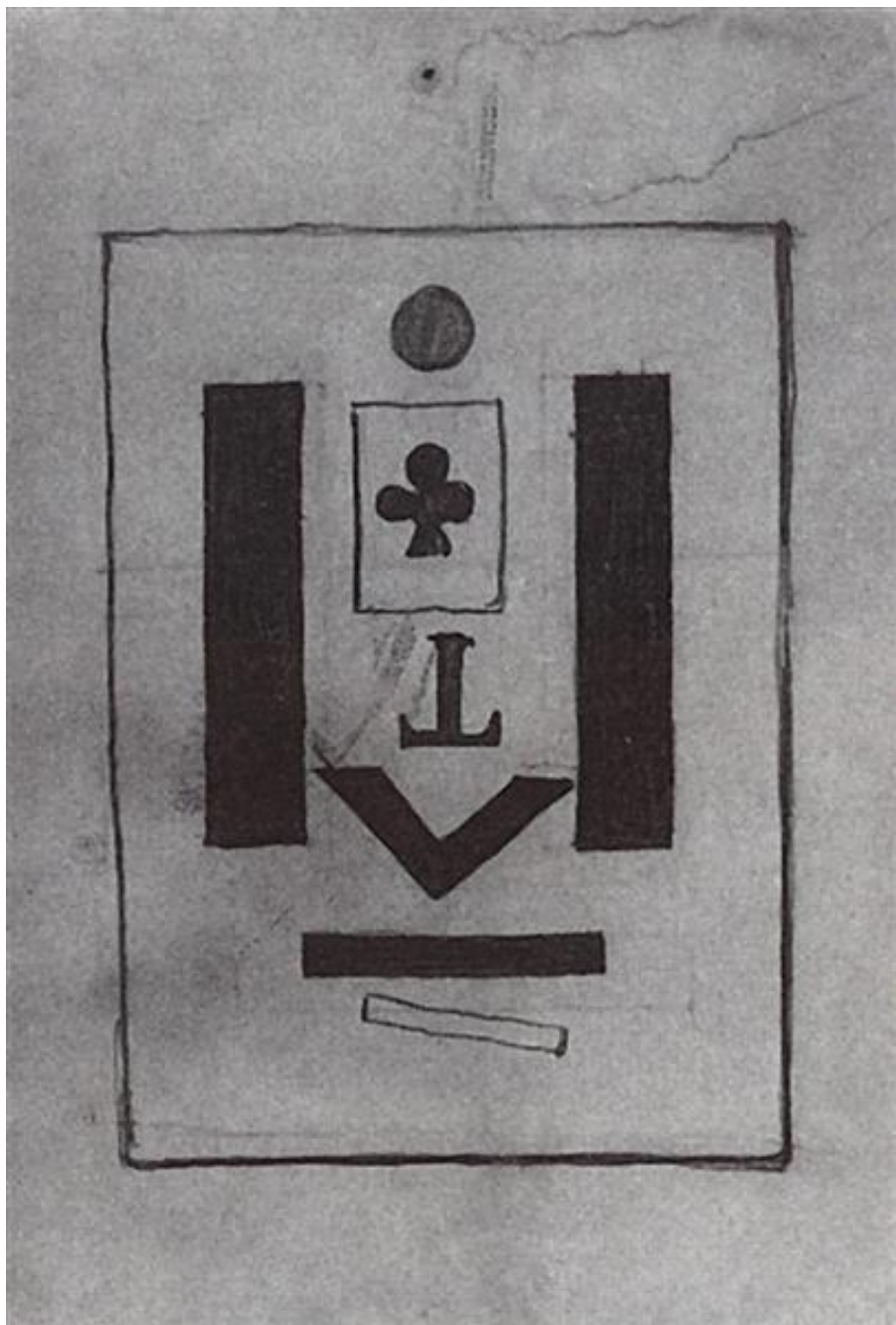


Шелъ австріецъ въ Радзивиля,
Да попалъ на бабьи вилы.

Untitled Drawing

1914

Pencil and paper



Death of the Mounted General

1914

Pencil and paper

16.8 x 11.5 cm



Смерть князя Тенорада

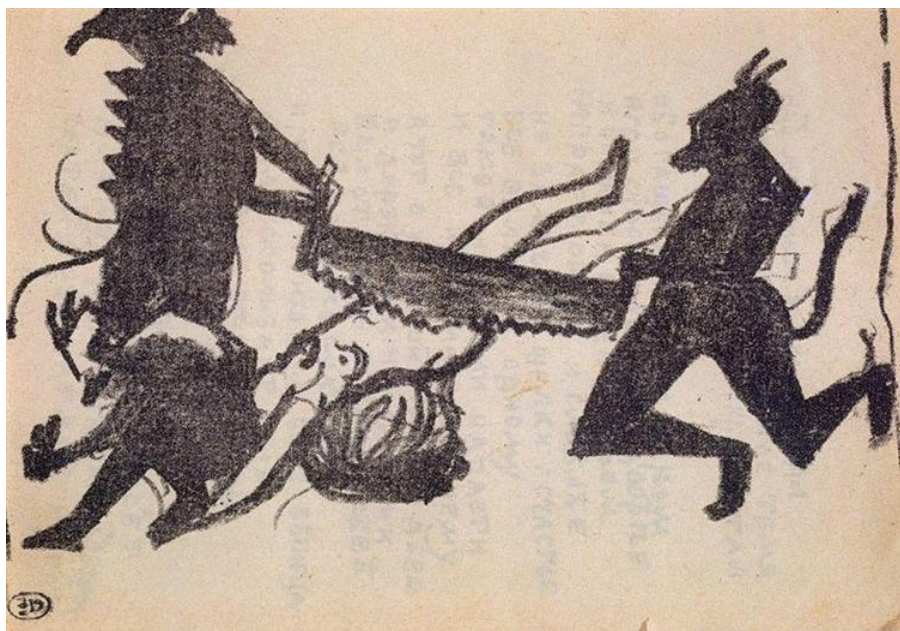


И ВОТ НА МИР СОШЛО
 ИГРОК ОТВРОЩЕННЫЙ ^{СМЯТЕНЬЕ}
 ИХ СУД НЕ ВЪДАЛ ^{А РОЖАЛ}
 ОН ДУШУ В ЗЛАТО ОБРАЩАЛ ^{СНИСХОЖДЕНЬЯ}
 СМѢЮН, ЧТО ТУТ БРОСАЛ ^{БЕЗ ПЕЧНО}
 УПАЛ КАК БУДТО В ЗА- ^{ПАДНЮ}
 СКАЗАТЬ КОТЪЛОСЬ СЕРДЦУ
 ВСЕ СОЖИГАЛОСЬ ДАНЬЮ
 ЛЮБИМЦУ ВЪДАМ ВЪНЕЦ ^{КРАСЫ}
 ПОД КОЖ ТОСКЛИВЫЙ ^{ПОДВЕДЕН}
 НИЗКОМ УПАЛ ОН НА ^{ВЪСЫ}
 А ЧУБ (ПЛЯДИ) ВЪЛЪИ
 ЧЪМ ЛЕН



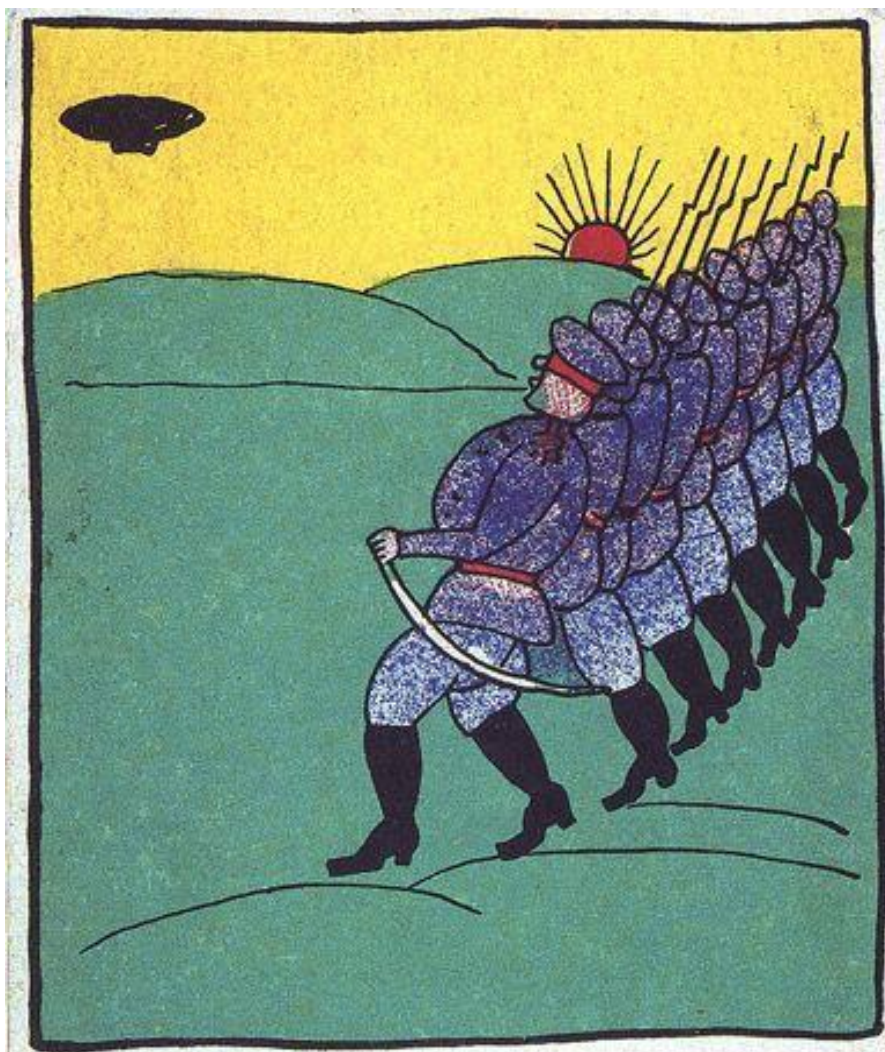
Devils Sawing a Sinner

1914



In the Morning Went from Lviv

1914



По утру изъ Львова вышли,
Заночуемъ въ Пржемышлѣ

Look, Vistula is near Poster

1914



Глядь, по глядь, ужь близко Висла;
Нѣмцевъ пучить-значить кисло!

Look, Vistula is near Poster

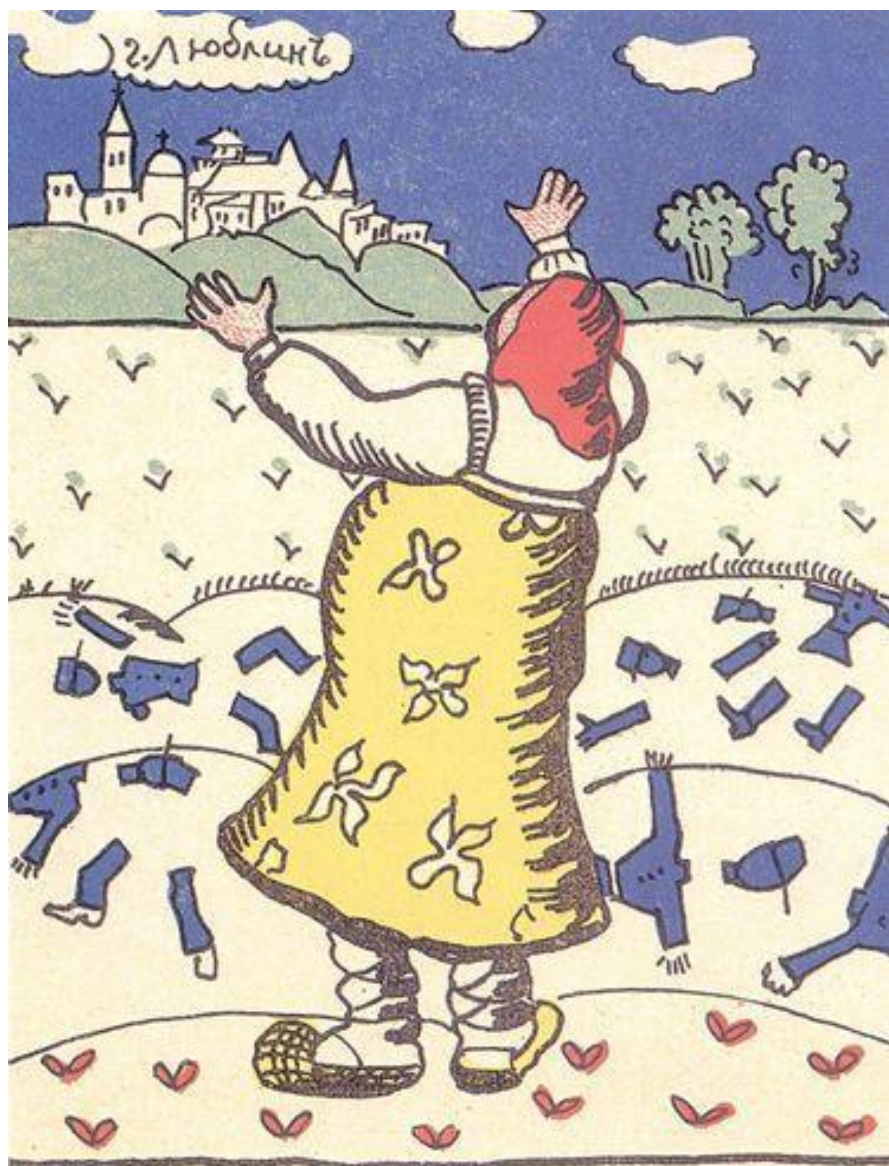
1914

51.3 x 33 cm



Oh, My Dear City of Lublin

1914

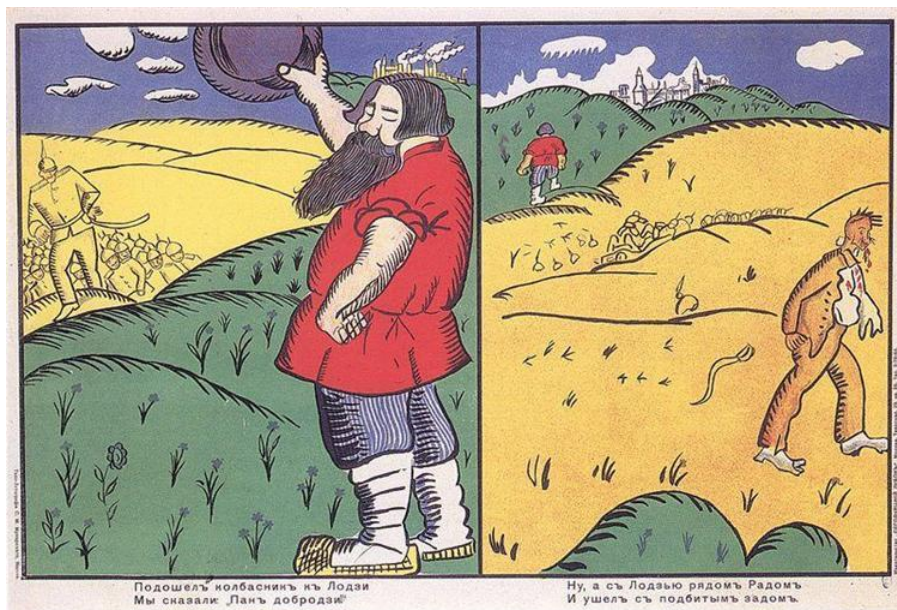


Ахъ ты, милый городъ Люблинъ,
Подъ тобой былъ врагъ изрубленъ.

Sausage Maker Came to Lodz

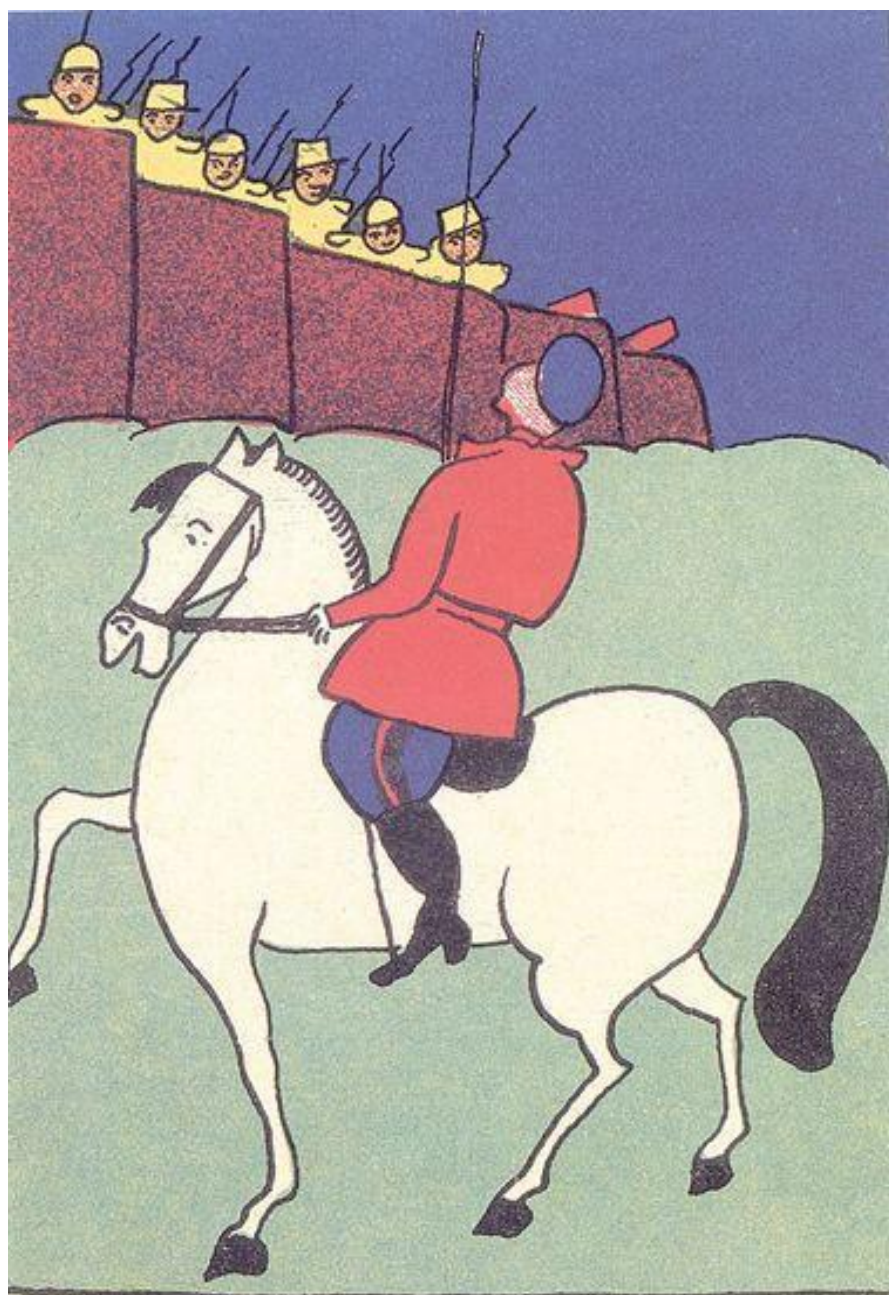
1914

34 x 53.9 cm



Soon, Soon we will in Krakow

1914

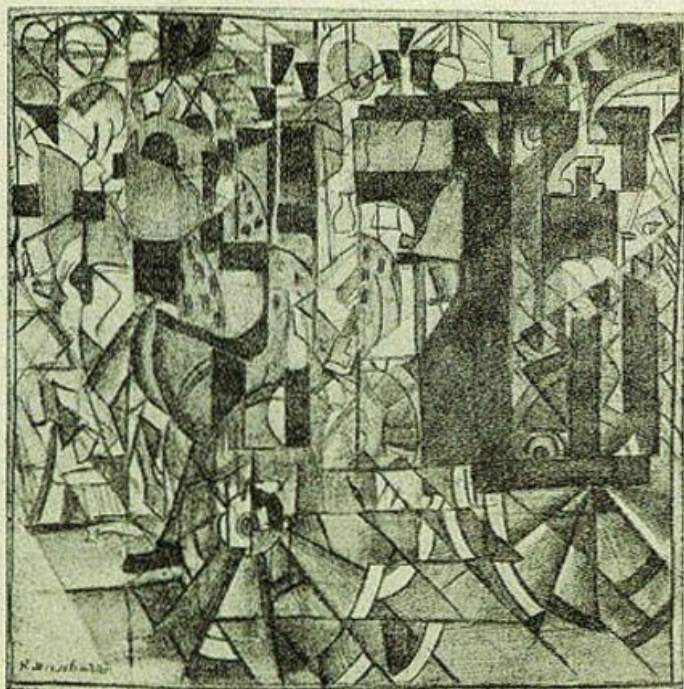


Скоро, скоро буденъ въ Краковъ-
Удирайте отъ казаковъ!

2

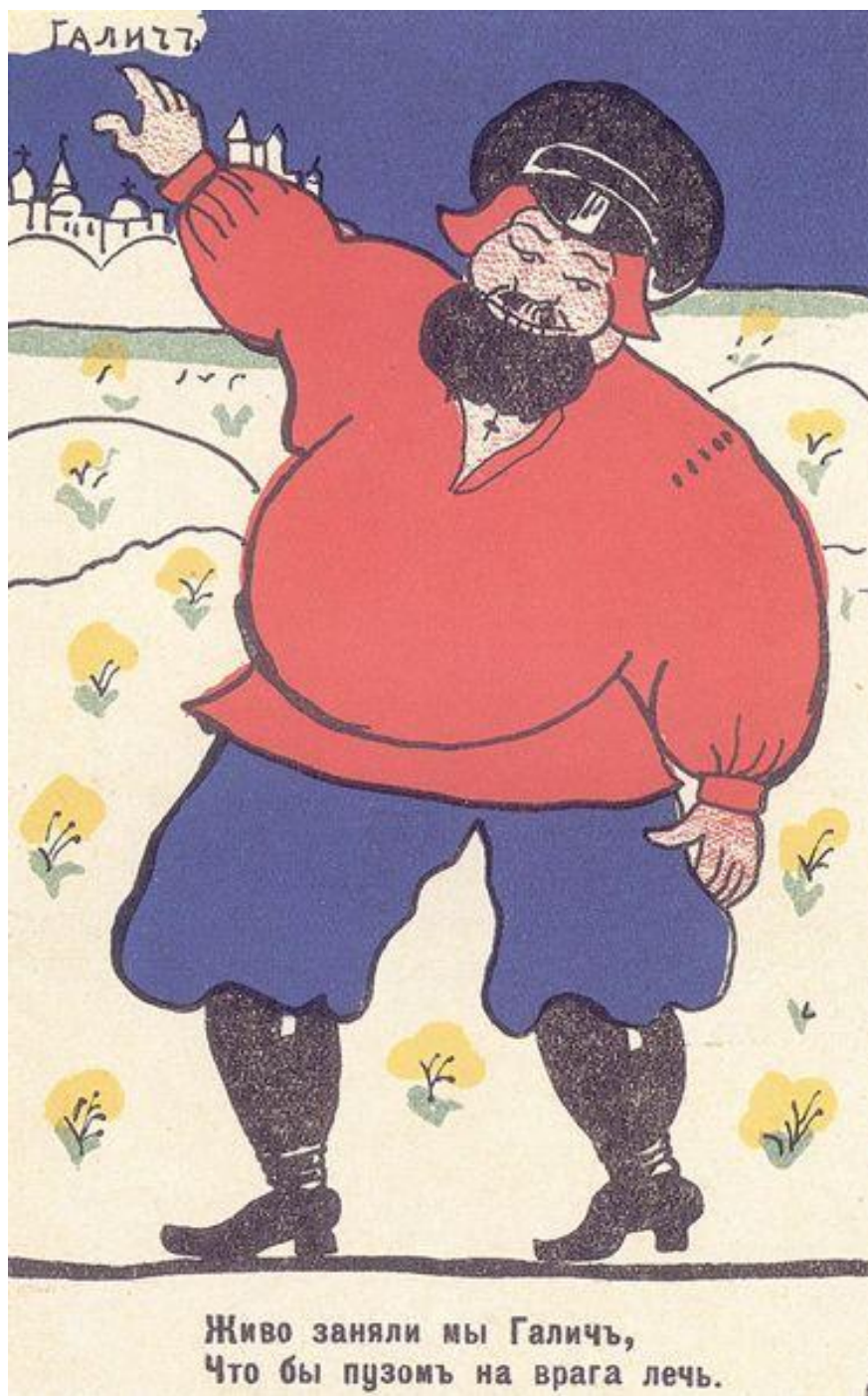
The crew on the move

1914



Vividly, We Took Galich

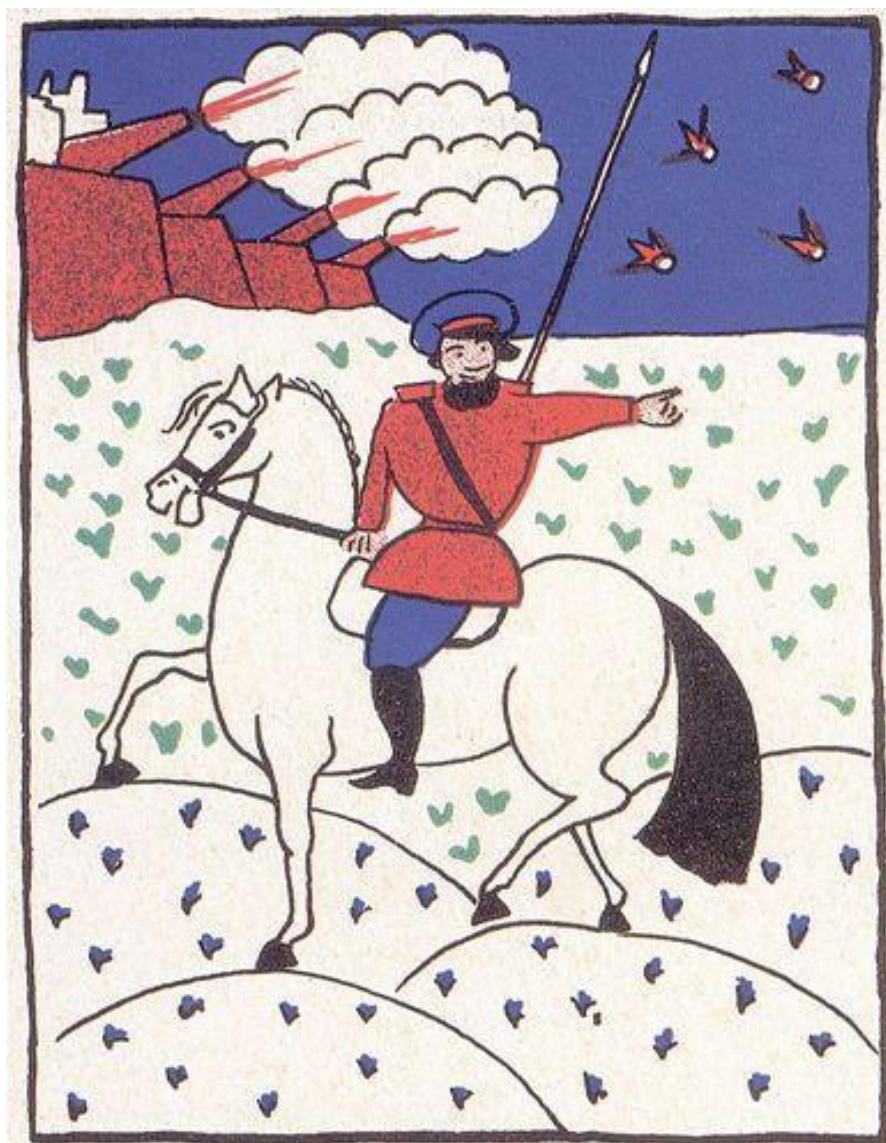
1914



Живо заняли мы Галичъ,
Что бы пузомъ на врага лечь.

We went from the Kovno

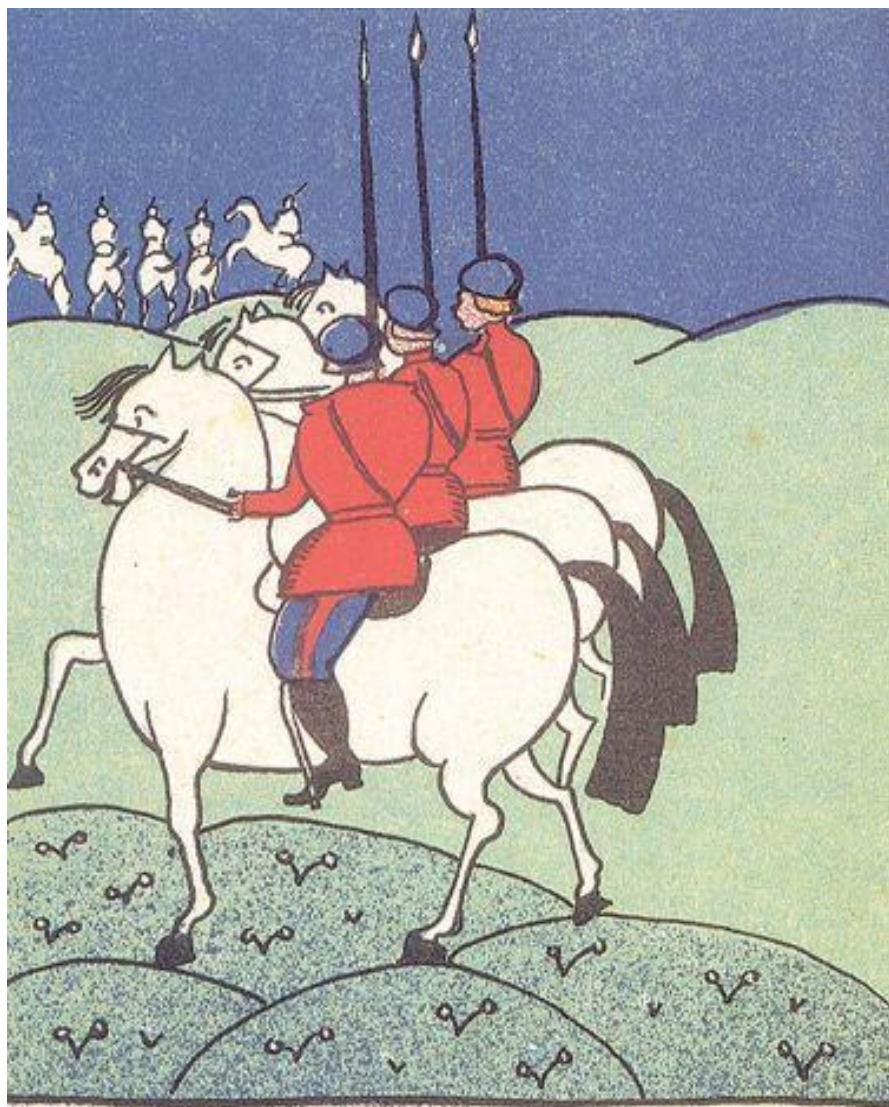
1914



Выѣзжали мы изъ Ковны,
Ужъ отъ нѣмцевъ поле ровно

We went out of Mława

1914



Выѣзжали мы за Млаву,
Бить колбасниковъ на славу

What a Crash

1914



What a Crash

1914

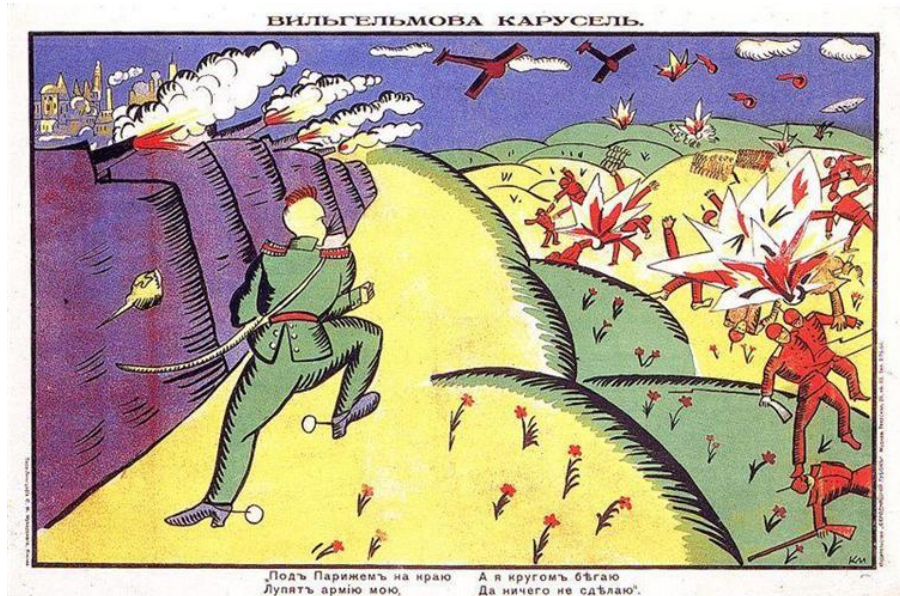


Ну и треск, да ну и громъ же
Былъ отъ нѣмцевъ подлѣ Ломжи!

Wilhelm's Merry-Go-Round

1914

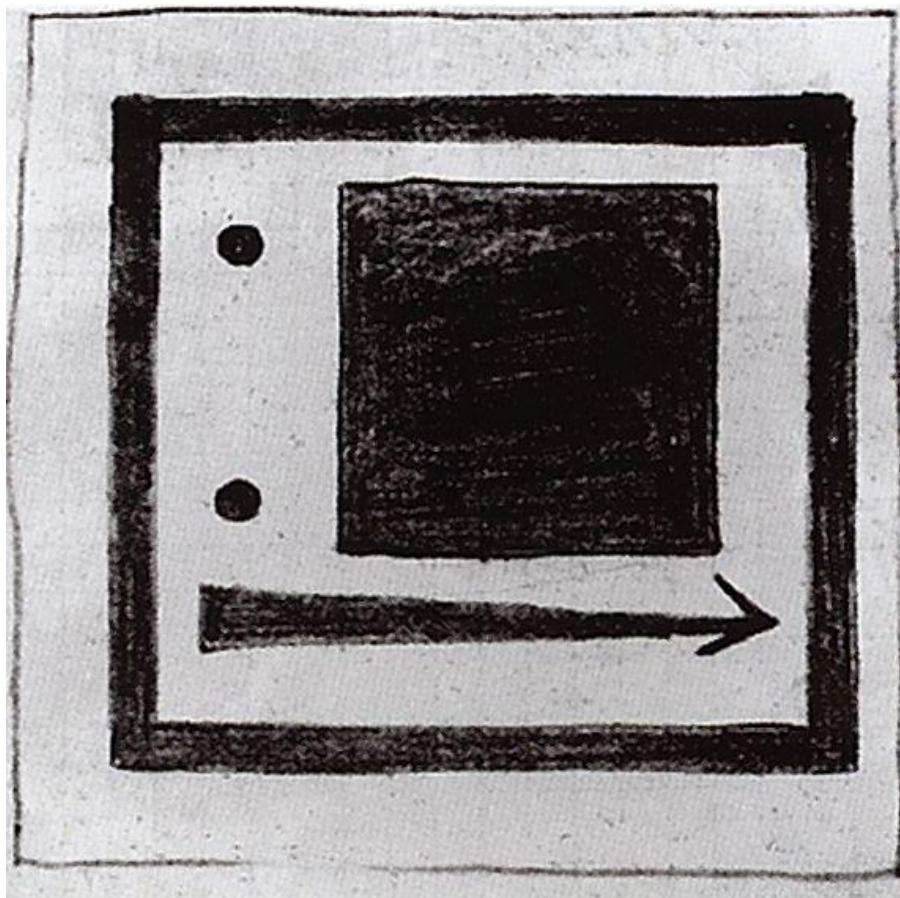
33 x 52 cm



Square, Circle and Arrow

1915

Pencil and paper



What Impudence!

1915

Pencil and paper

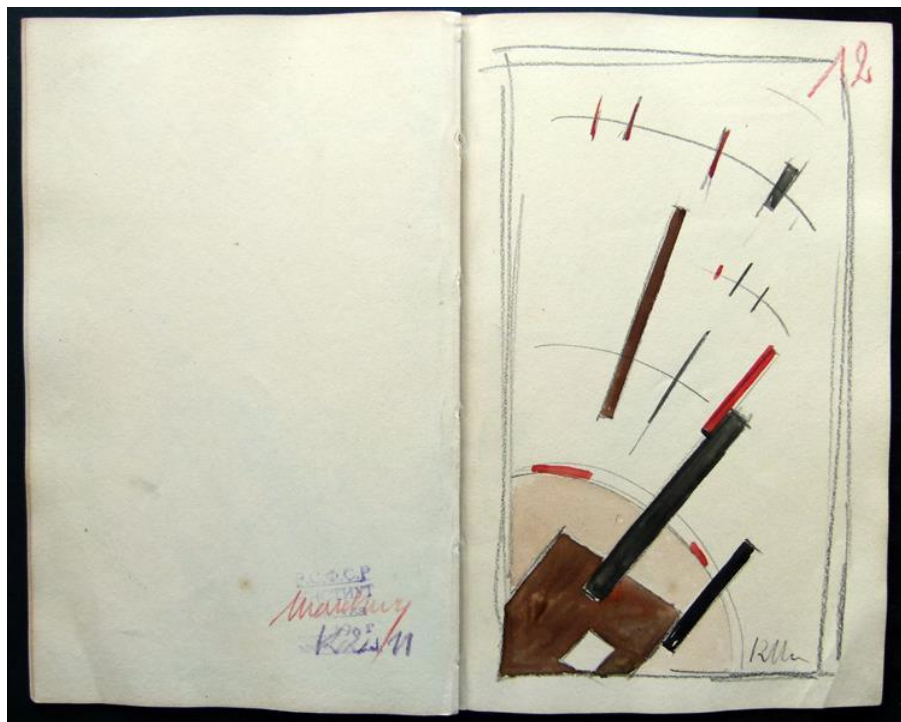


Sketchbook

c.1916; Russian Federation

Gouache, graphite

19 x 12 cm

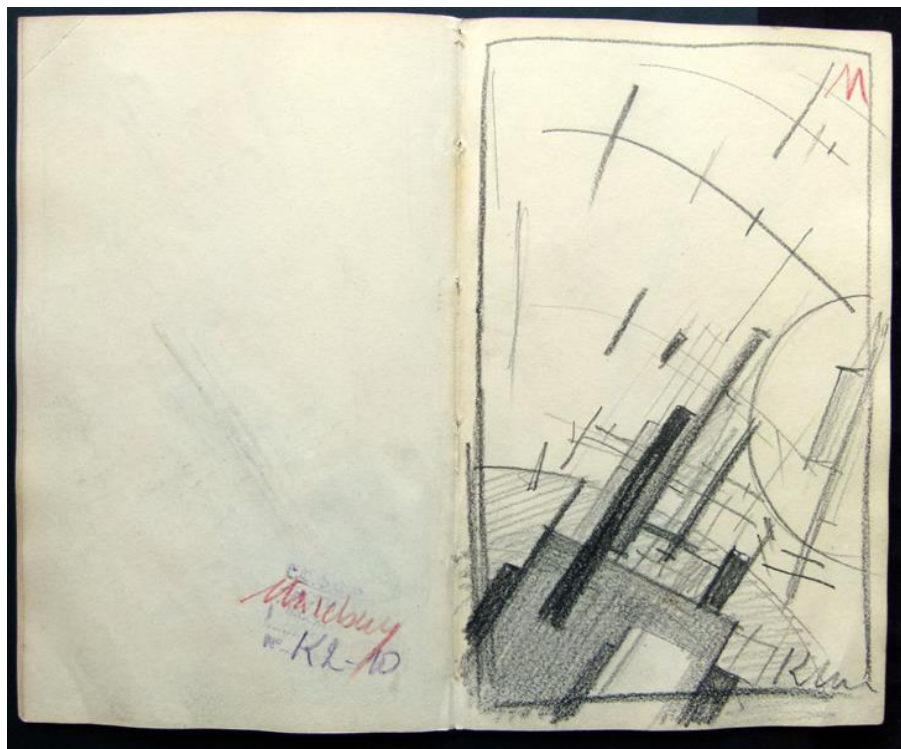


Sketchbook

c.1916; Russian Federation

Graphite

19 x 12 cm

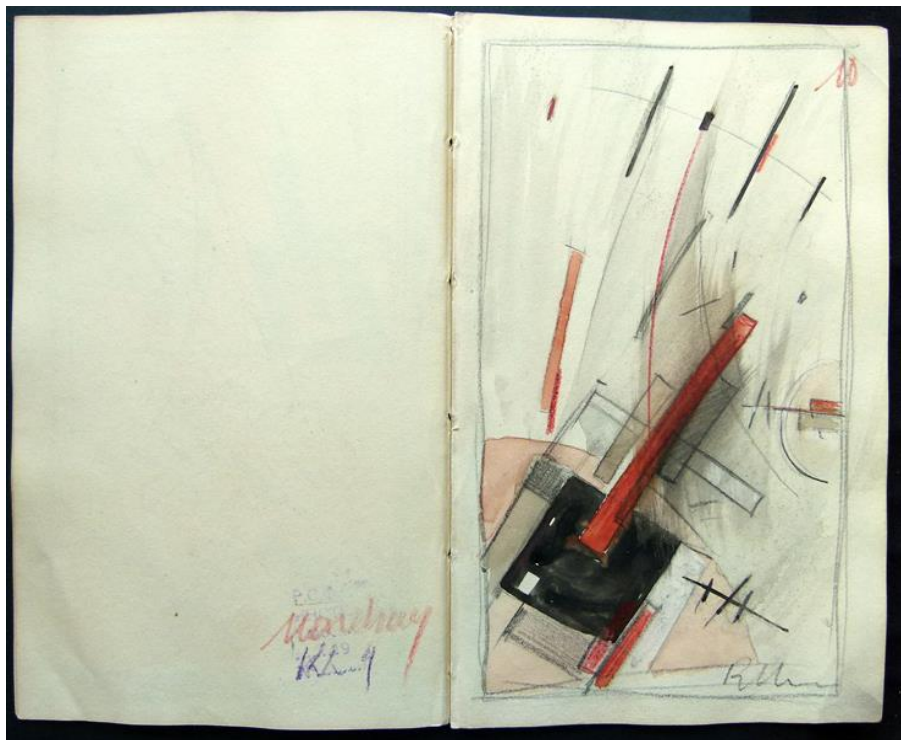


Sketchbook

c.1916; Russian Federation

Gouache, graphite

19 x 12 cm

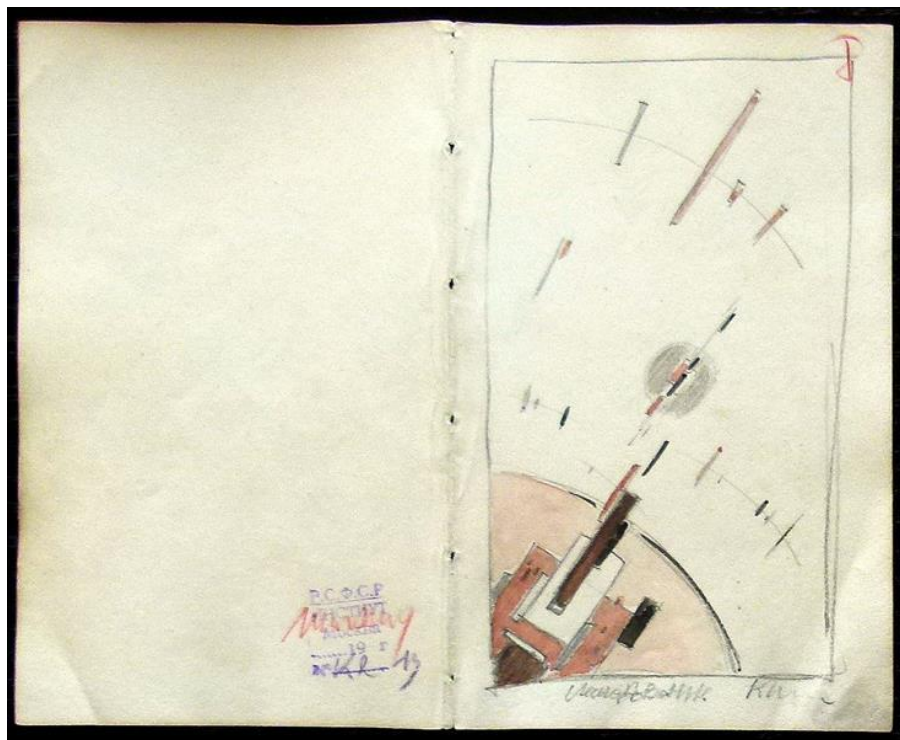


Sketchbook

c.1916; Russian Federation

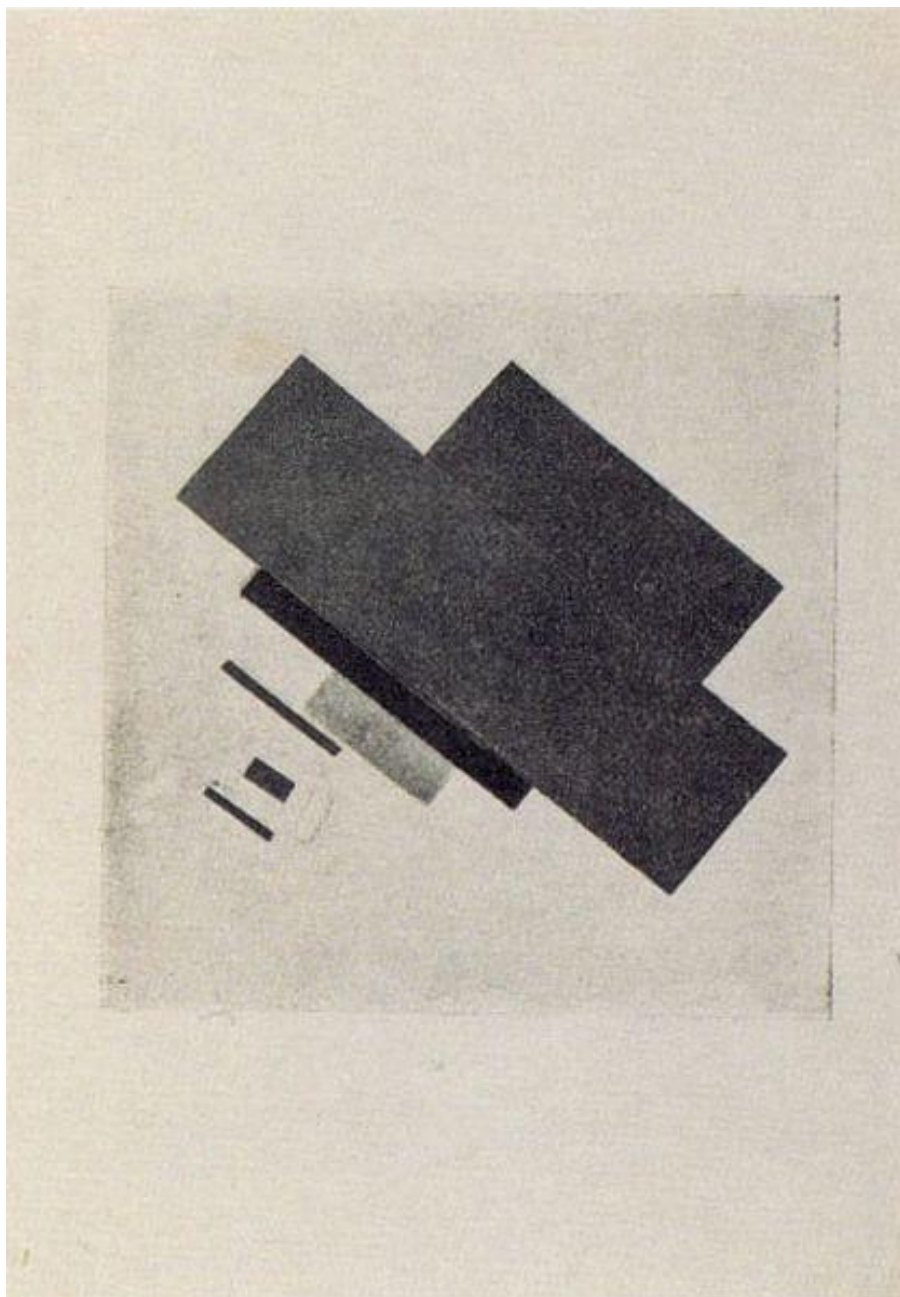
Gouache, graphite

19 x 12 cm



Suprematist track

1916



Woman

1916



Sketchbook

c.1916; Russian Federation

Gouache, graphite

19 x 12 cm

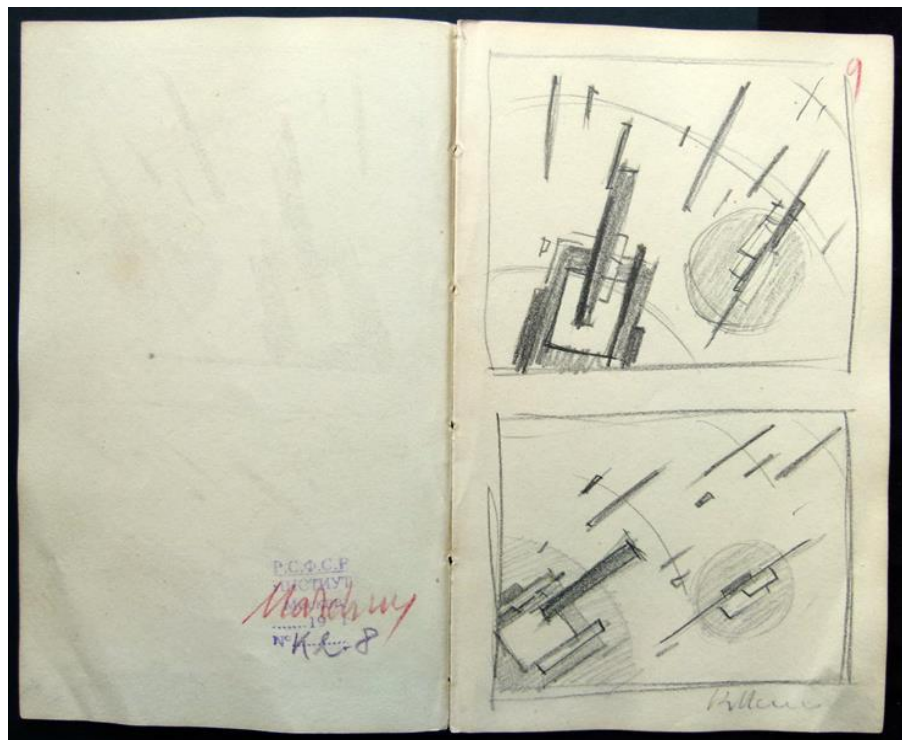


Sketchbook

c.1916; Russian Federation

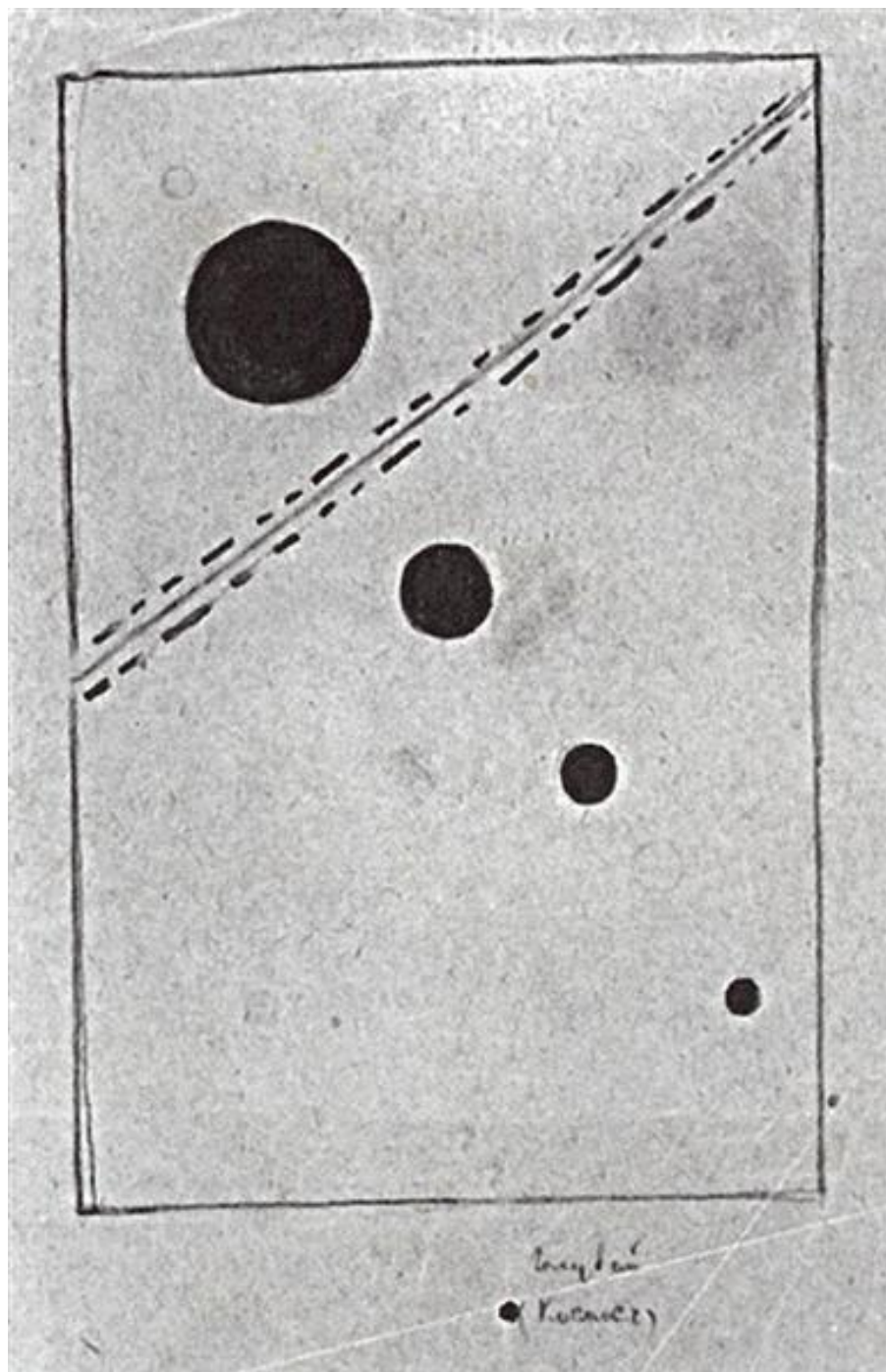
Graphite

19 x 12 cm



Blue Space

1917



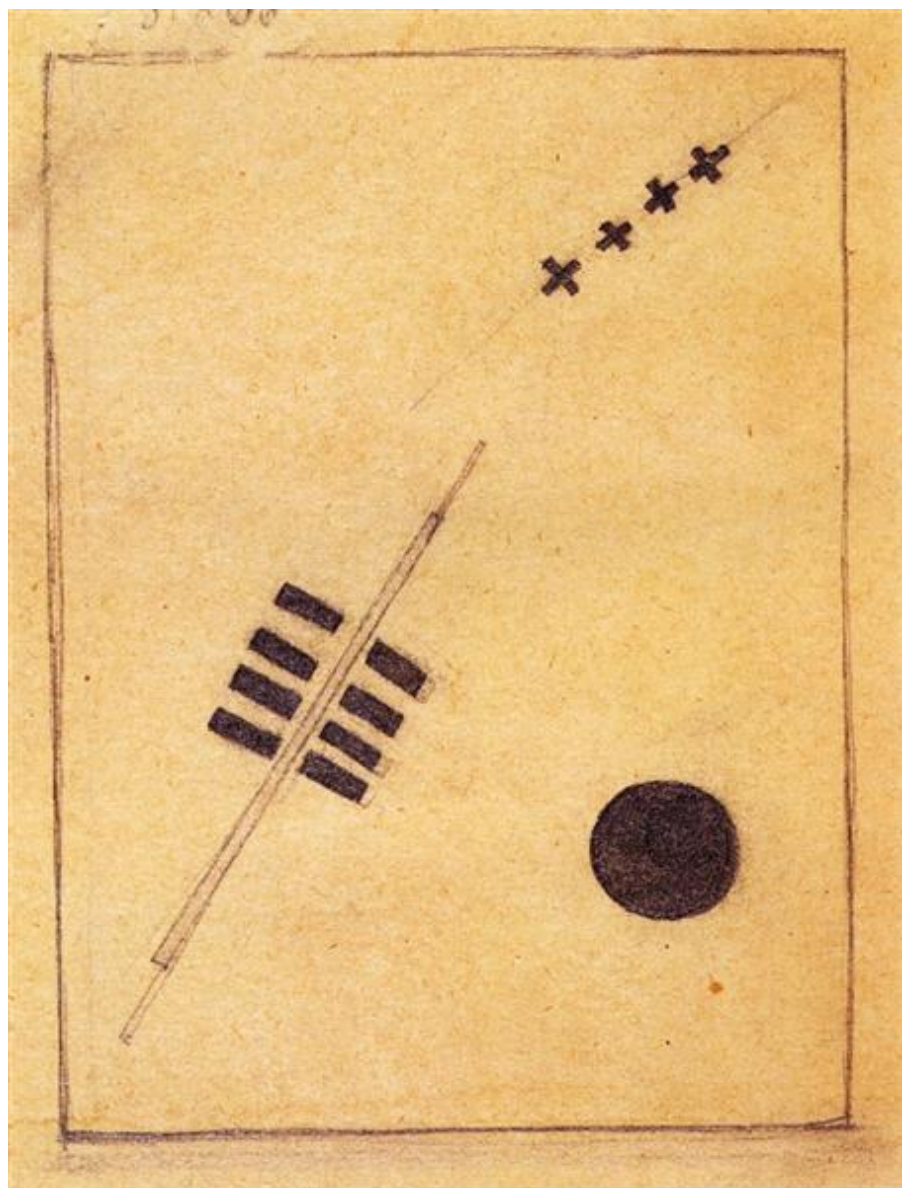
Cosmos

1917

Pencil and paper

Private Collection

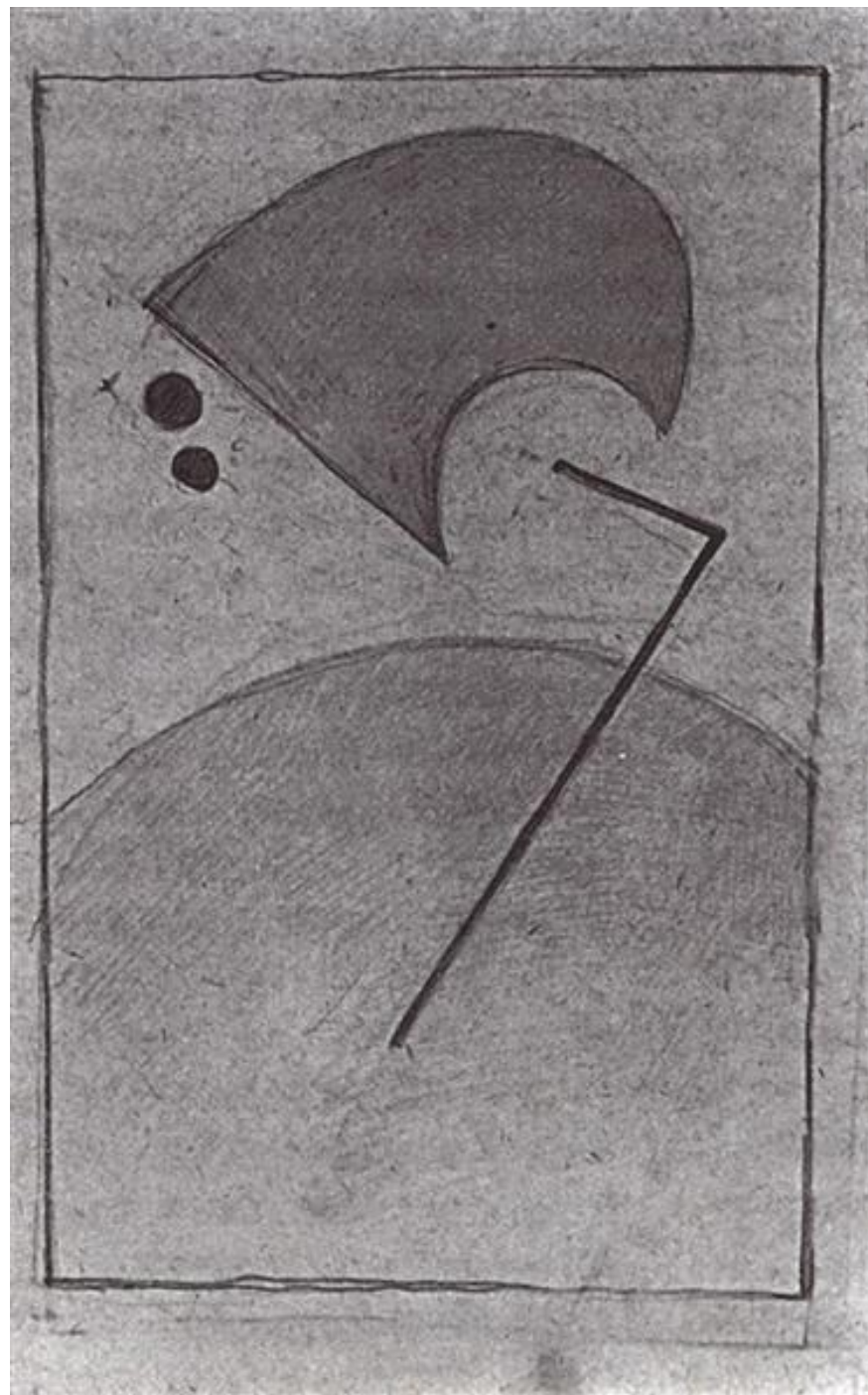
17.8 x 13 cm



From the Space

1917

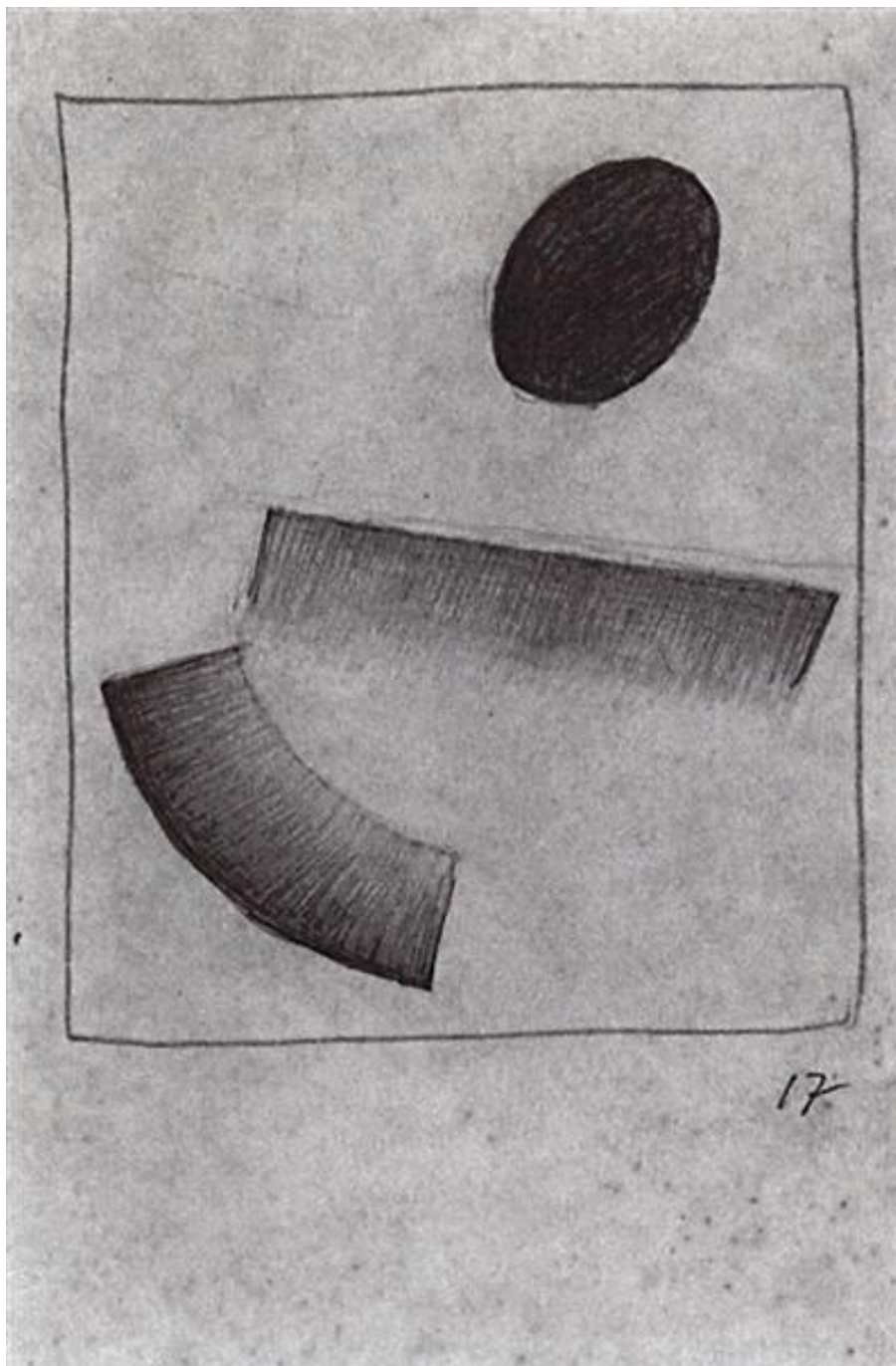
Pencil and paper



Magnetic Suprematism

1917

Pencil and paper



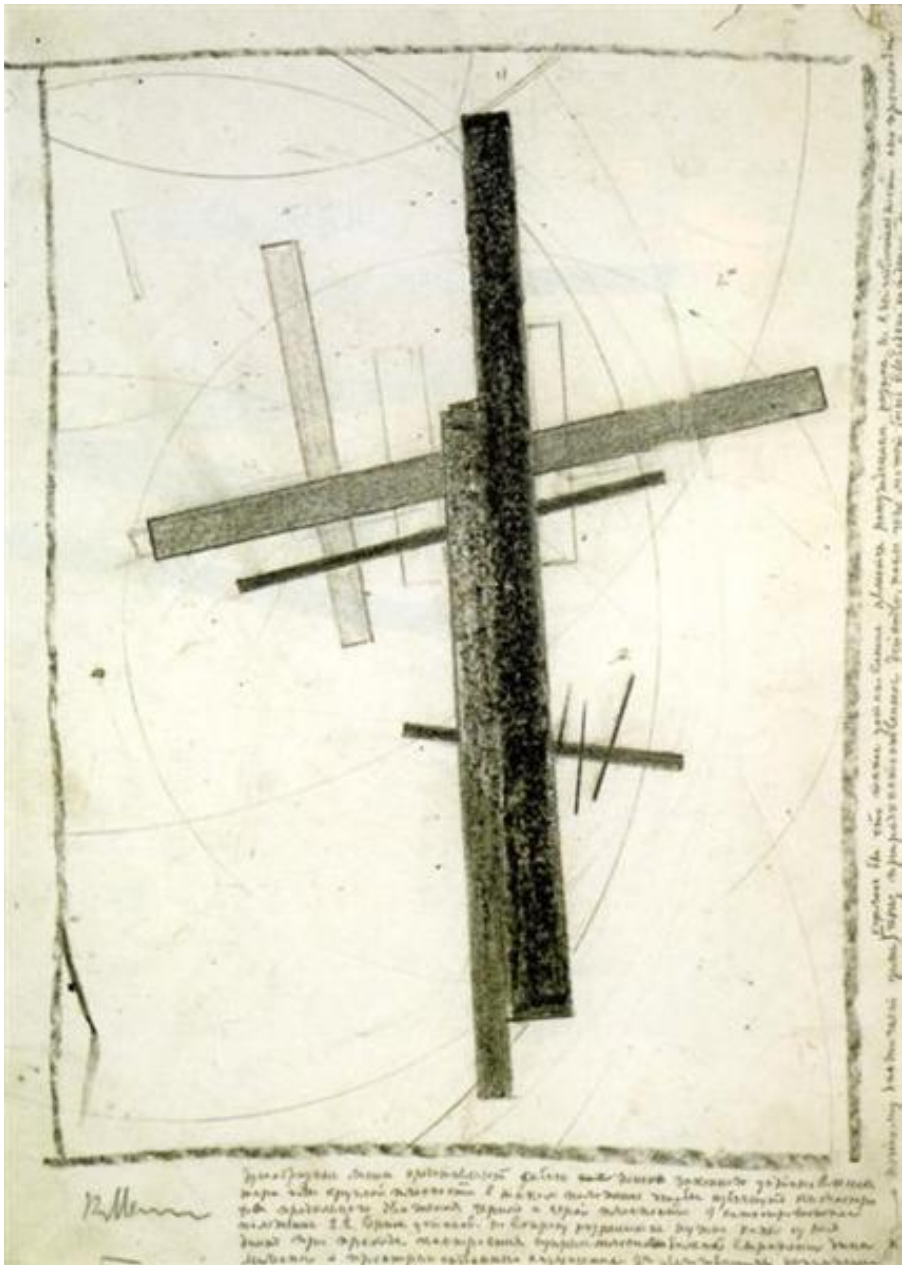
Study Suprematis

1917

Chalk, watercolour, paper

Stedelijk Museum, Amsterdam, Netherlands

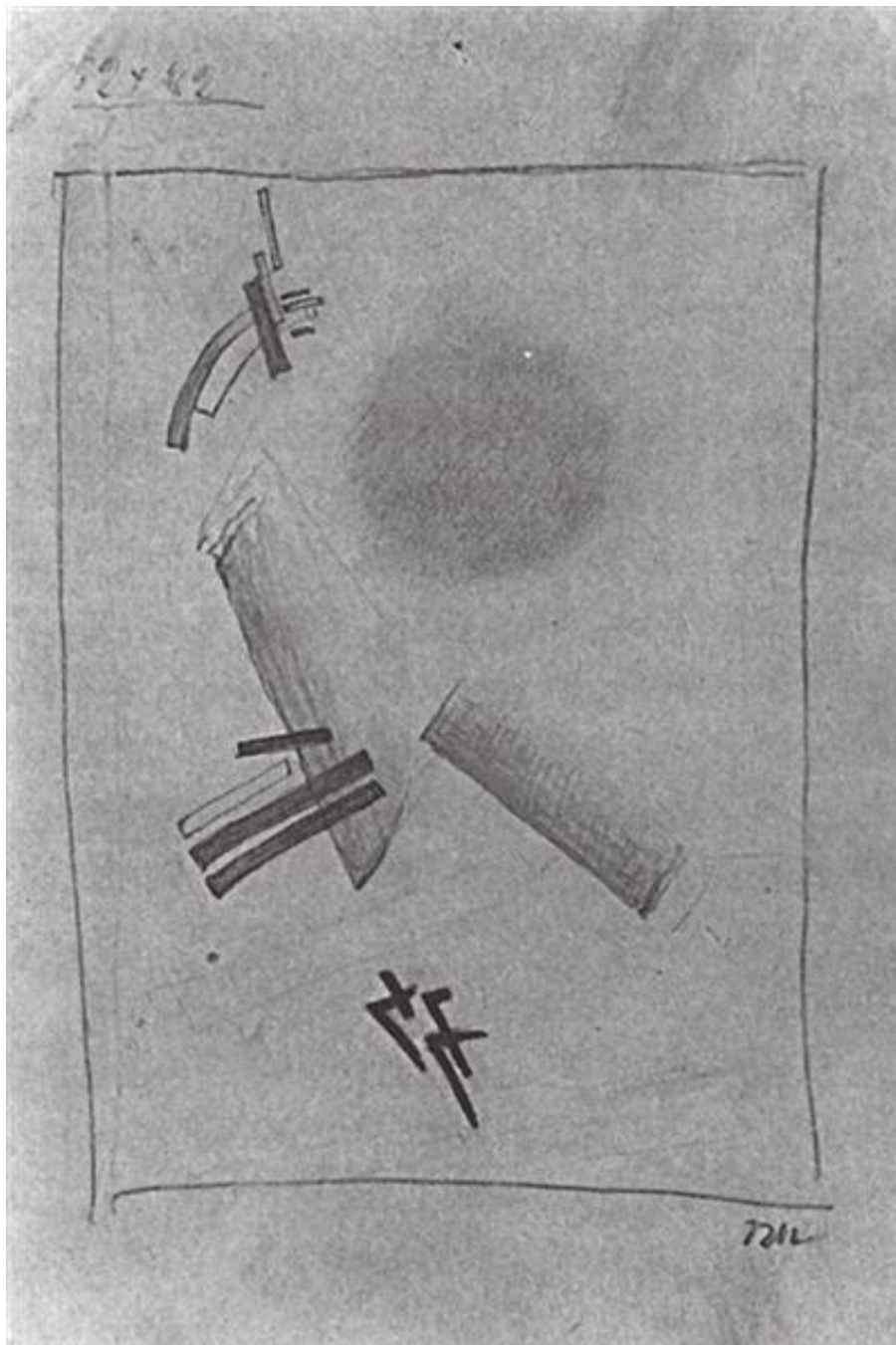
69 x 49 cm



Suprematist Elements

1917

Pencil and paper



Cover Materials of Folder of the Congress Committees of Poor Peasants

1918

Gouache, pencil, watercolour, paper



Cover for the Congress of the Committees on Rural Poverty

1918

Gouache, pencil, watercolour, paper



Workers of All Countries Unite!

1918

Gouache, pencil, watercolour, paper



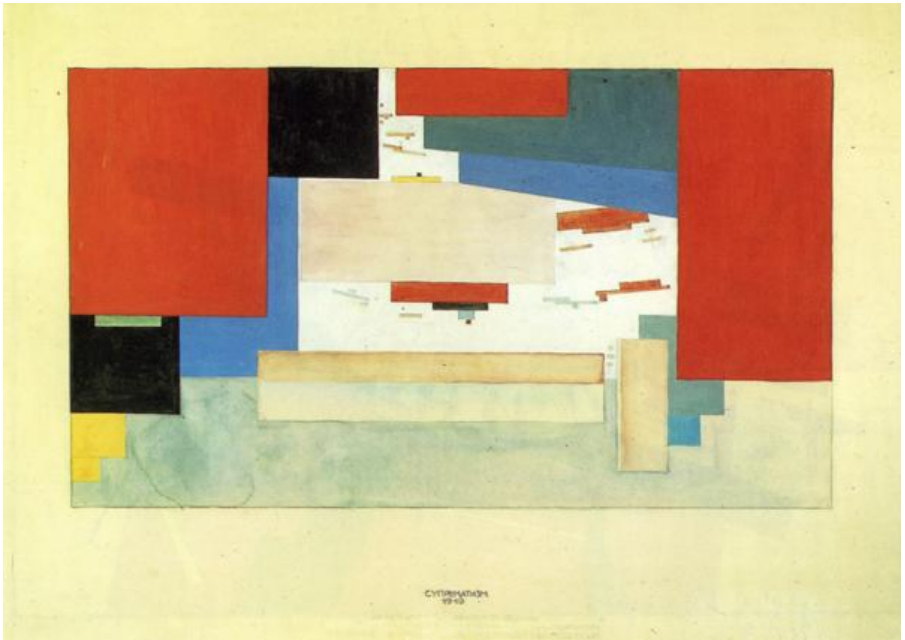
Suprematism

c.1919

Gouache, pencil, watercolour, paper

Tretyakov Gallery, Moscow, Russia

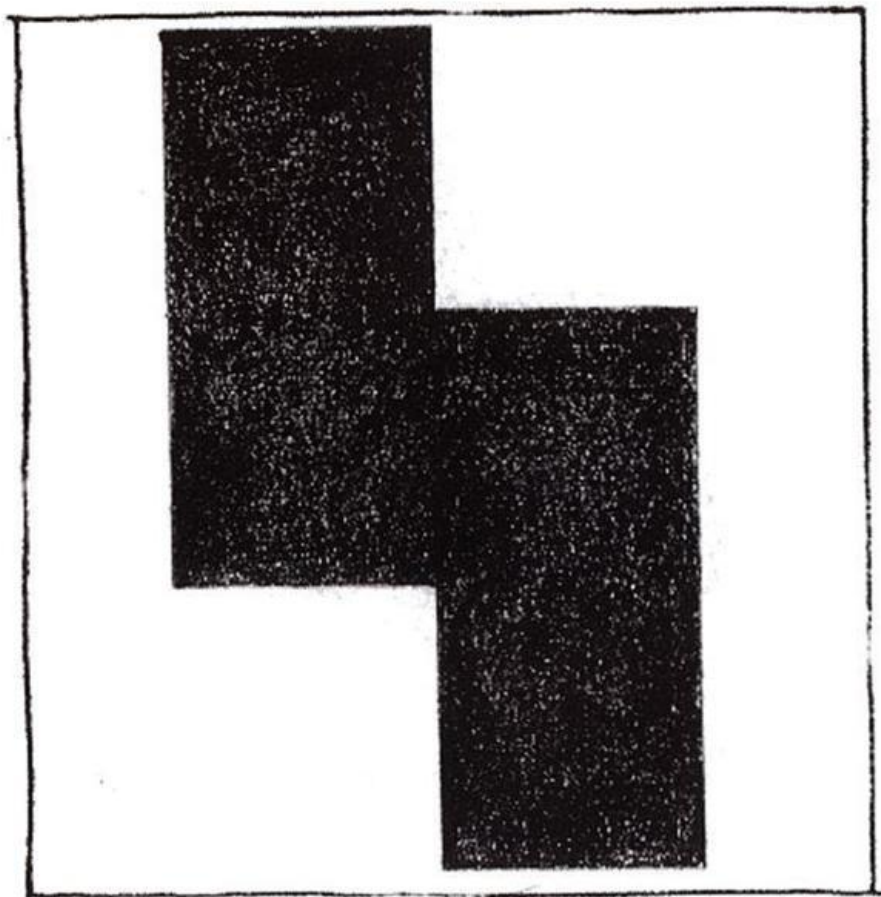
45 x 62.5 cm



Movement Suprematist Square

1920

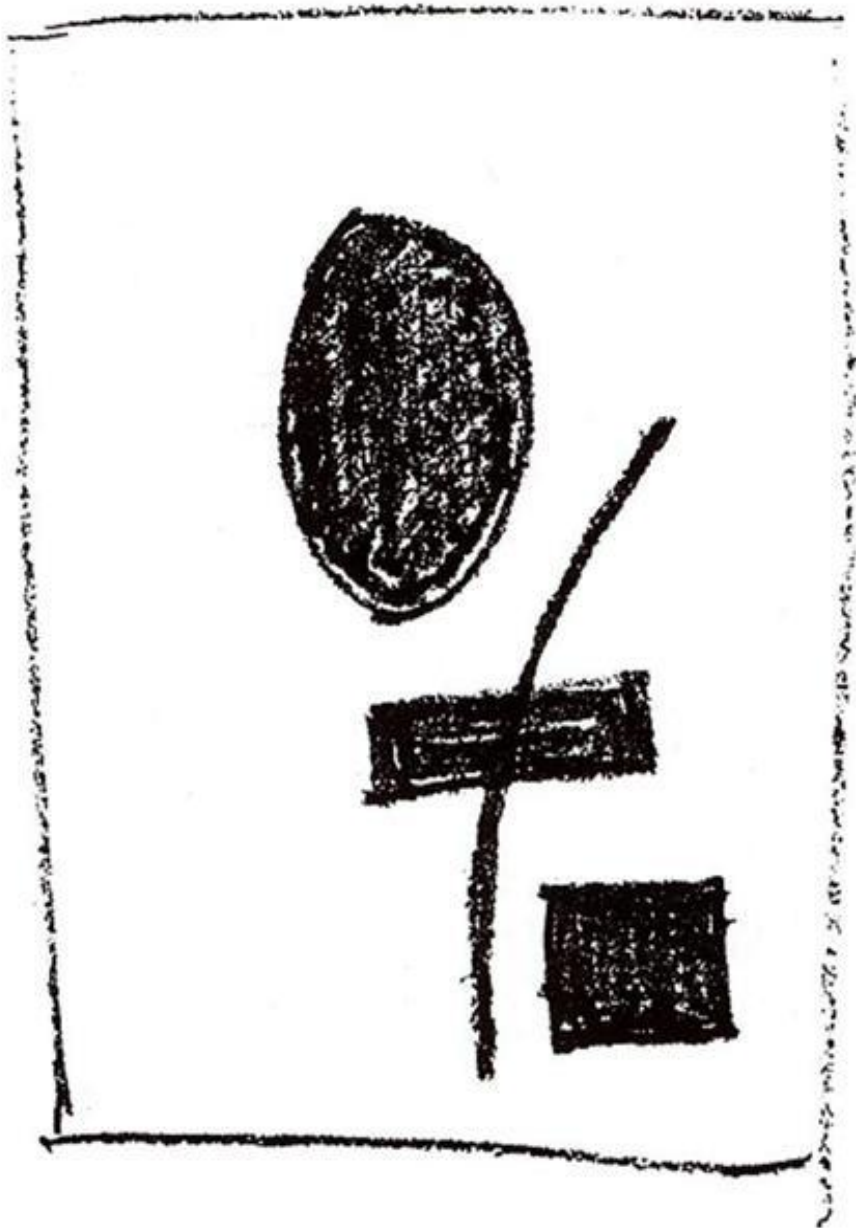
Pencil and paper



Oval, Rectangle, Square, Curve

1920

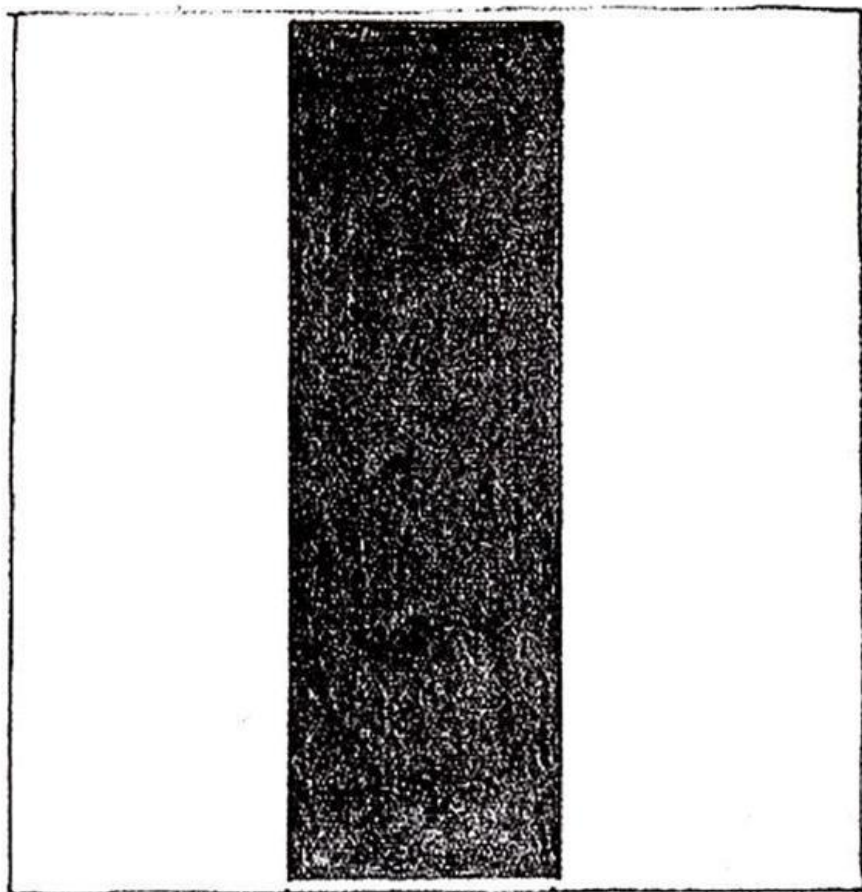
Pencil and paper



Renewal Suprematist Square

1920

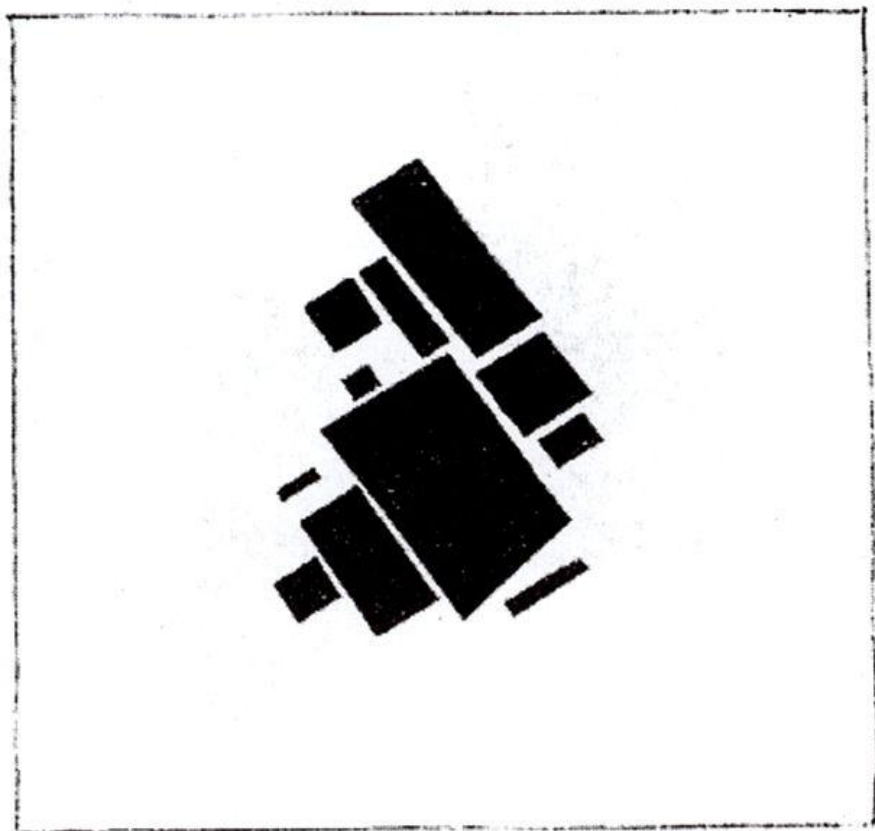
Pencil and paper



Suprematist Compositional Elements

1920

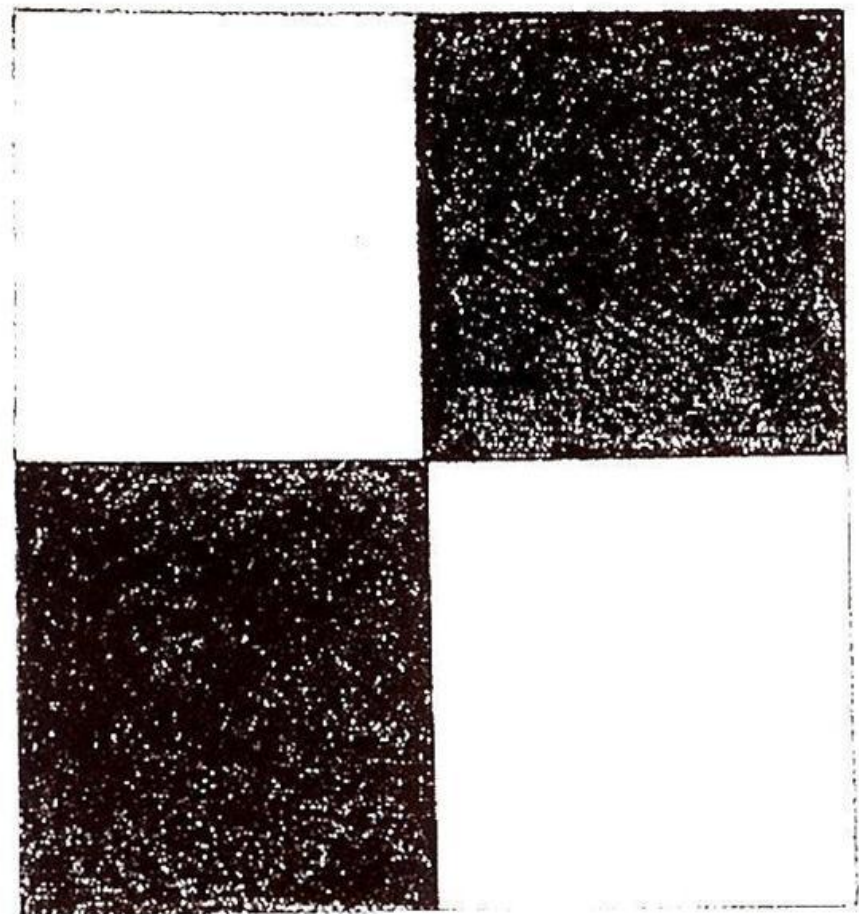
Pencil and paper



Suprematist Group

1920

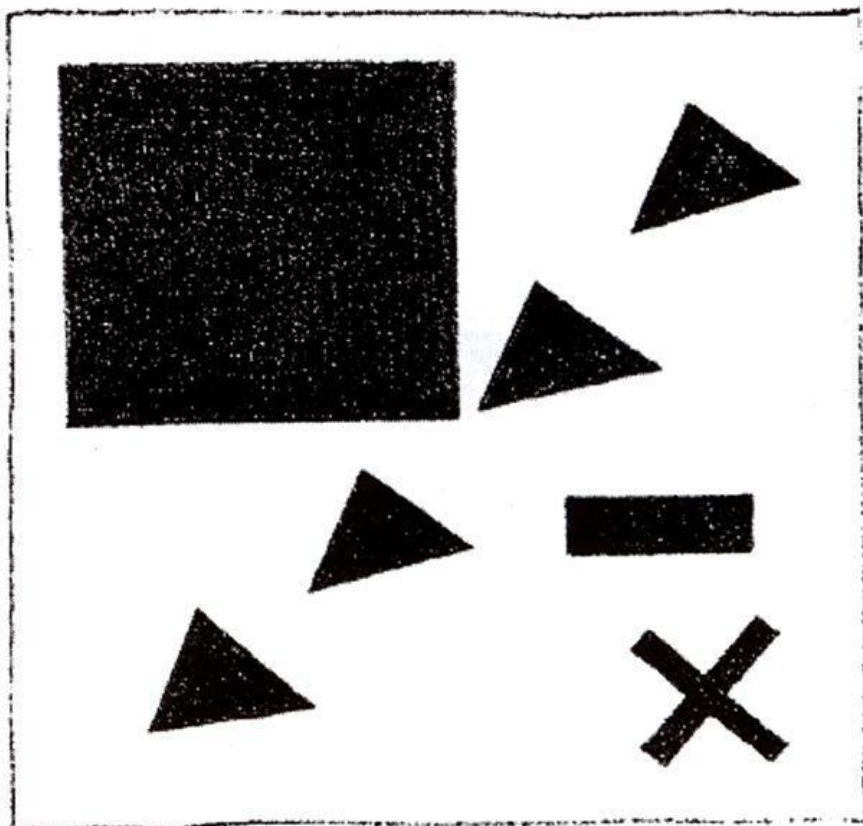
Pencil and paper



Suprematist Group using the Triangle

1920

Pencil and paper

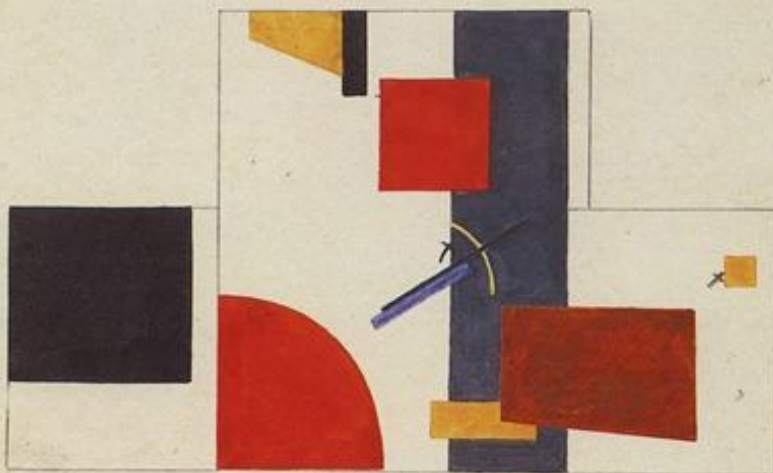


The Principle of Painting the Walls

1920

Gouache, pencil, watercolour, paper

Принцип построения ^{монумент} стены или всей
комнаты или всего фойе, коридора по системе
Супрематизма (супрематизма)
1919. Бухарин.
Монумент

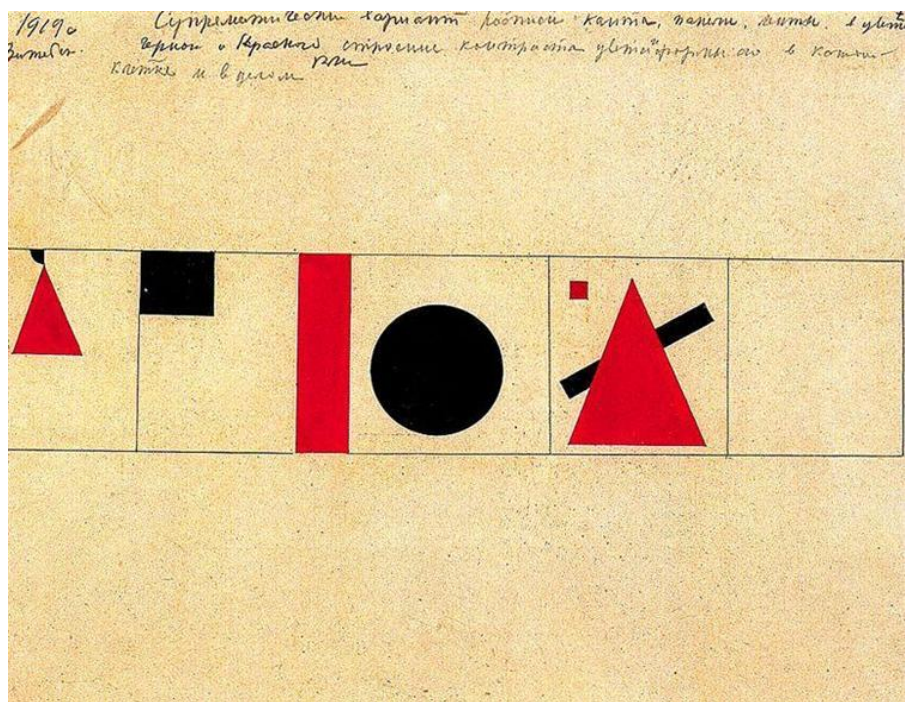


Это значит, что построение стены должно быть
выполнено по супрематическому принципу
окраски. Если же в этой комнате, фойе, коридоре
применить не только в этих местах, а также и в других
местах, то все это вместе, вместе с тем
распространить в другие комнаты, то это будет
супрематическая стена фойе, коридора, комнаты,
тогда вся комната, фойе, коридор, комната
станут единым целым, единым супрематическим
пространством, а именно в этом и заключается
супрематизм.
Монумент

Tribune of Speakers

1920

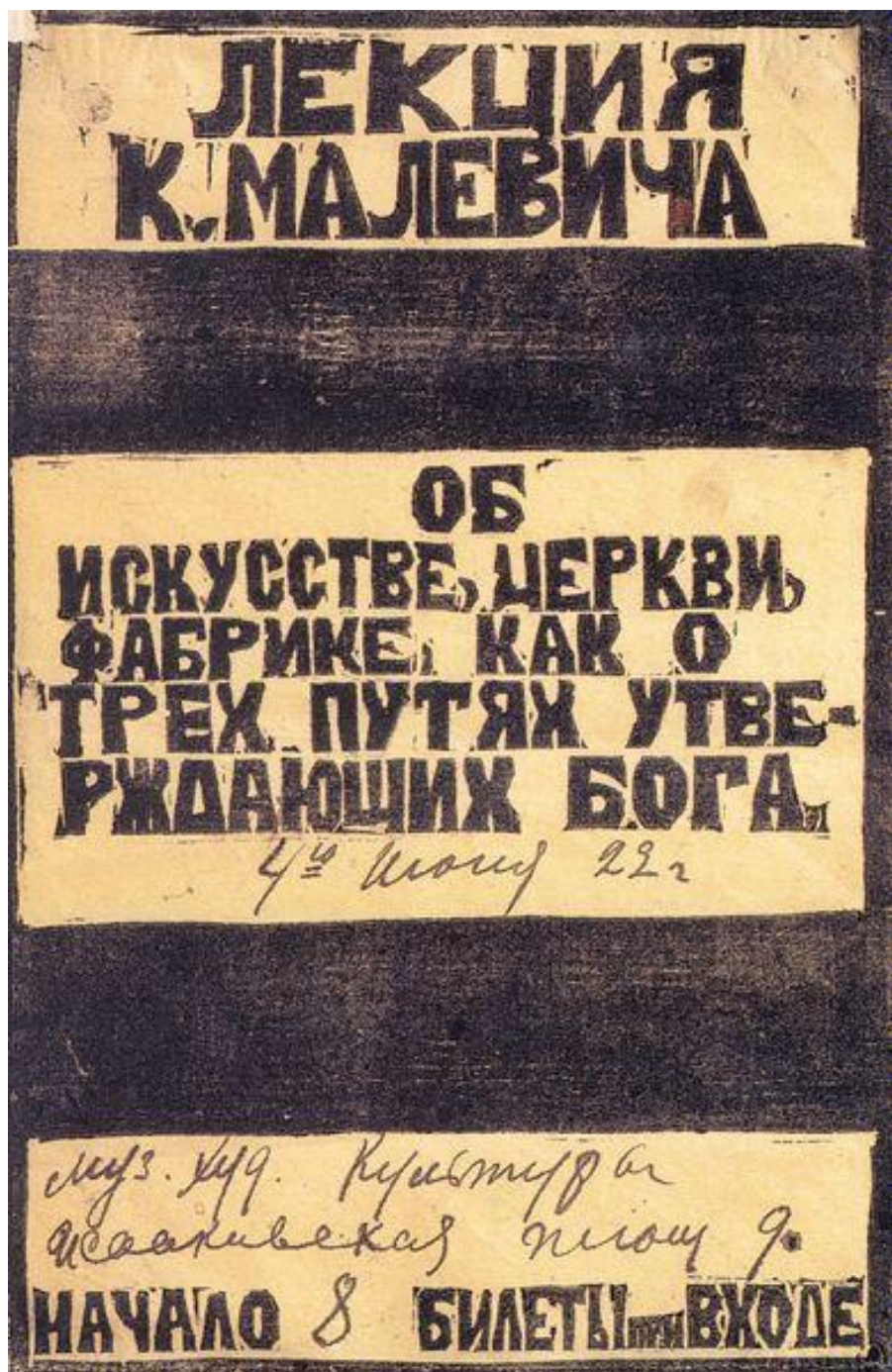
Gouache, pencil, watercolour, paper



Billboard

1922

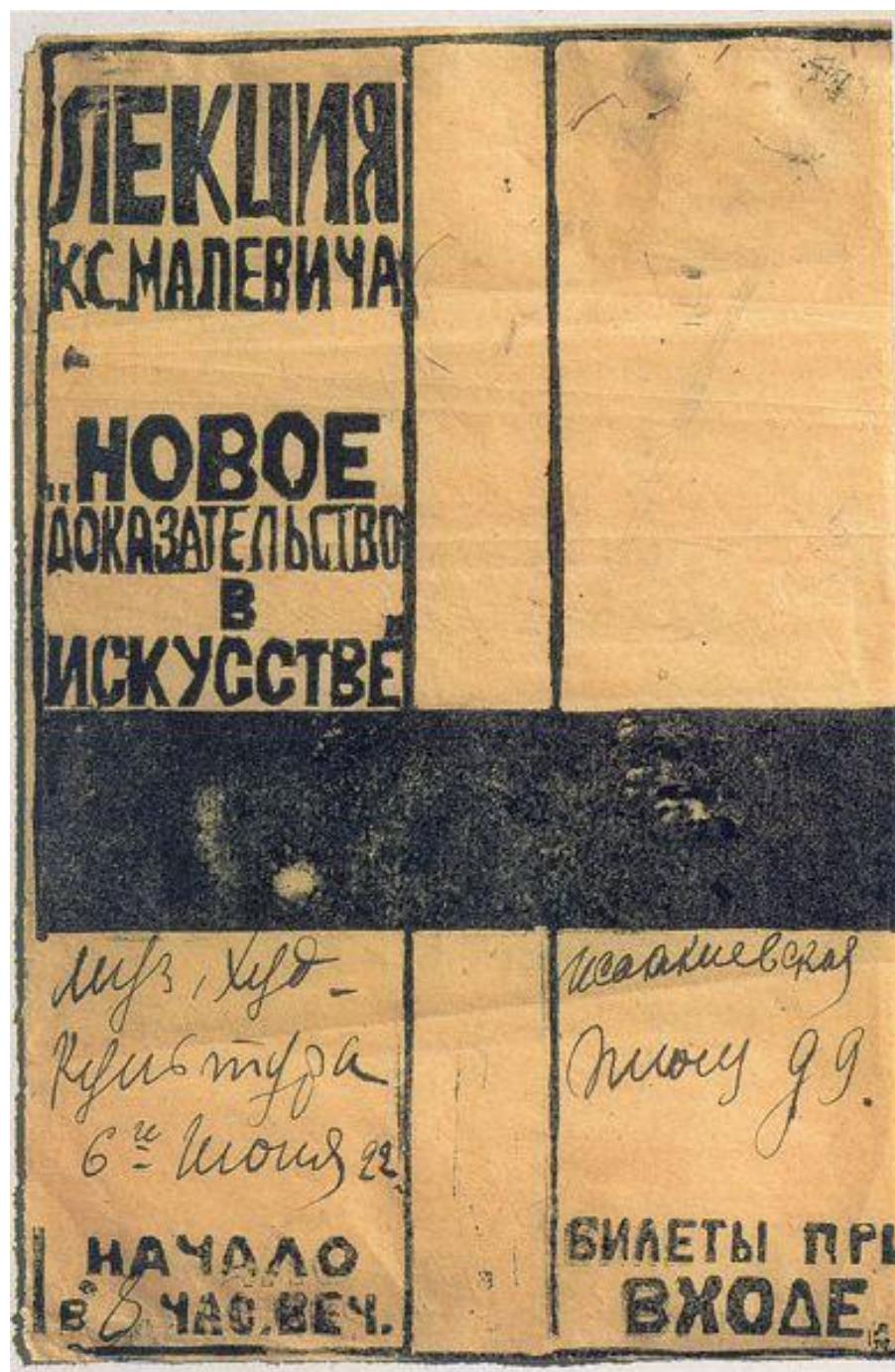
Gouache, pencil, watercolour, paper



Billboard

1922

Gouache, pencil, watercolour, paper



Suprematist Dress

1923



The Movement of the Suprematist Square, Which Constitutes a New Dihedral Suprematist Element

1927; Germany

Pen, print

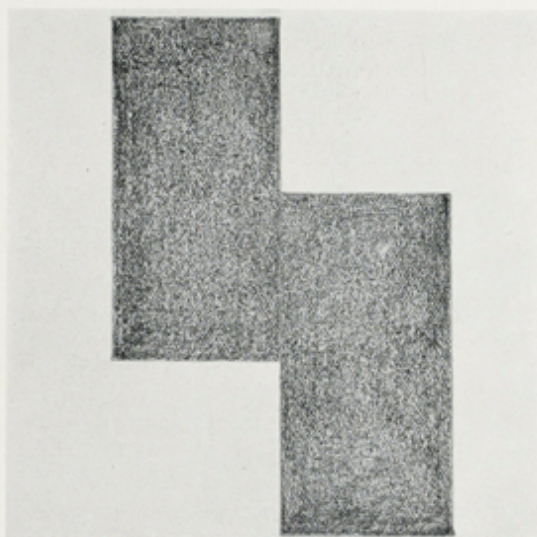


Abb. 70 DIE BEWEGUNG DES SUPREMATISTISCHEN QUADRATS, DIE EIN NEUES ZWEIFLÄCHIGES SUPREMATISTISCHES ELEMENT ENTSTEHEN LÄSST.
1913.

Contrasting Suprematist Elements

1927; Germany

Pen, print

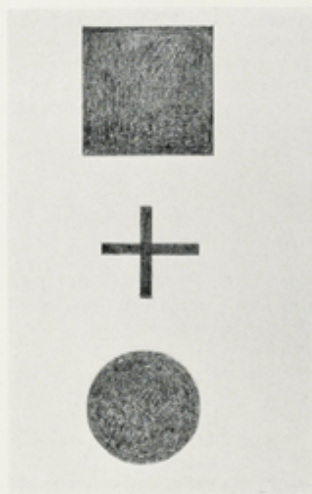


Abb. 73 KONTRASTIERENDE SUPREMATISTISCHE ELEMENTE.
1913.

Composition Suprematist elements (Feeling of the flight)

1927; Germany

Pen, print

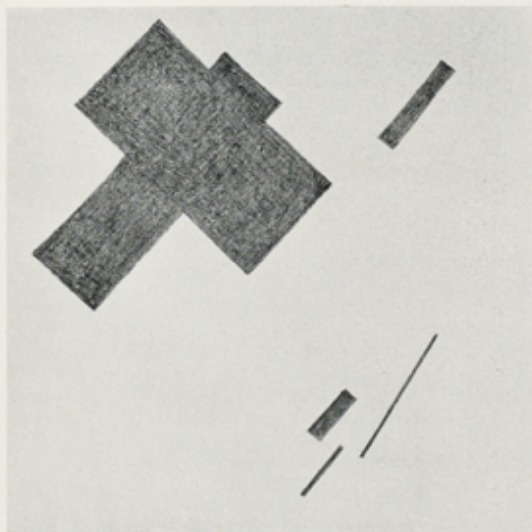


Abb. 76 KOMPOSITION SUPREMATISTISCHER ELEMENTE (EMPFINDUNG DES FLUGES).
1914—15.

Combined Suprematist Composition. (Feeling of Metallic Sounds - Dynamic) (Pale - Metallic Colour)

1927; Germany
Pen and paper

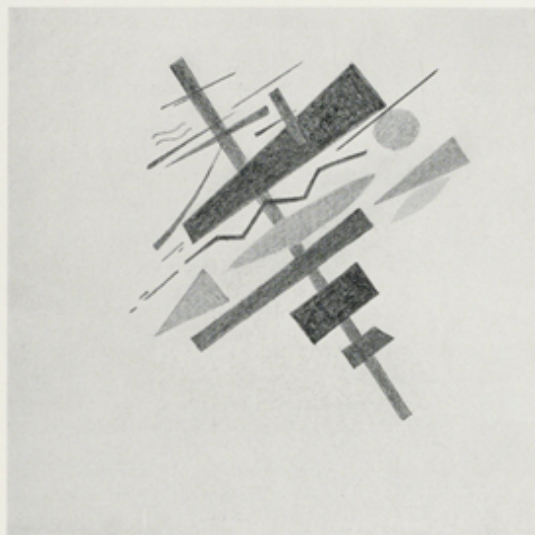


Abb. 77 KOMBINIERTE SUPREMATISTISCHE KOMPOSITION.
(EMPFINDUNG METALLISCHER LAUTE — DYNAMISCH)
(BLASS — METALLISCHE FÄRBUNG)
1915.

Suprematist Composition (Feeling of the current. Telegraphy.)

1927; Germany
Pen and paper

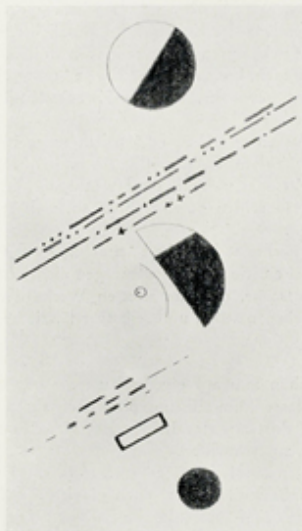


Abb. 78 SUPREMATISTISCHE KOMPOSITION (EMPFINDUNG DES
STROMES. TELEGRAPHIE.)
1915.

Suprematist Composition. White in white. (Feeling of fading away.)

1927

Pen and paper



Abb. 79 SUPREMATISTISCHE KOMPOSITION.
WEISS IN WEISS. (EMPFINDUNG DES VERKLINGENS.)
1916.

Suprematist Composition (Combined Feeling: Circle and Square)

1927

Pen and paper

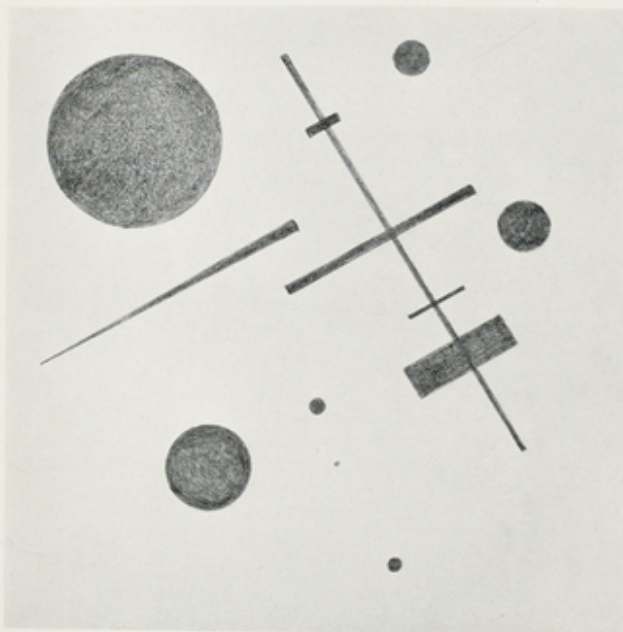


Abb. 84 SUPREMATISTISCHE KOMPOSITION (KOMBINIERTE EMPFINDUNG: KREIS UND QUADRAT), 1913.

Suprematist Composition (Mystic Wave out of the Cosmos)

1927

Pen and paper



Abb. 87 SUPREMATISTISCHE KOMPOSITION (EMPFINDUNG EINER MYSTISCHEN
„WELLE“ AUS DEM WELTALL).
1917.

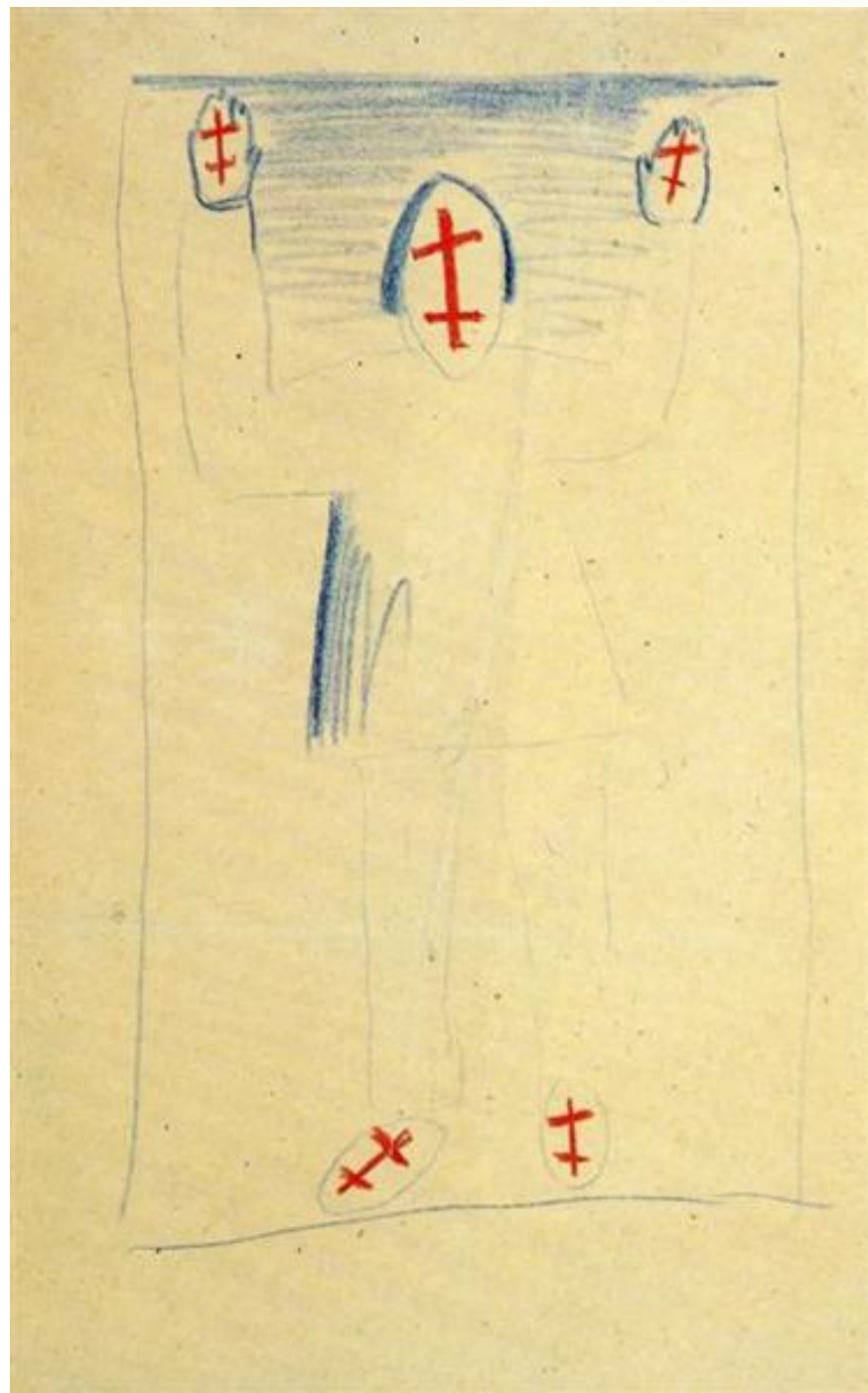
Standing Figure

1927

Pencil and paper

Stedelijk Museum, Amsterdam, Netherlands

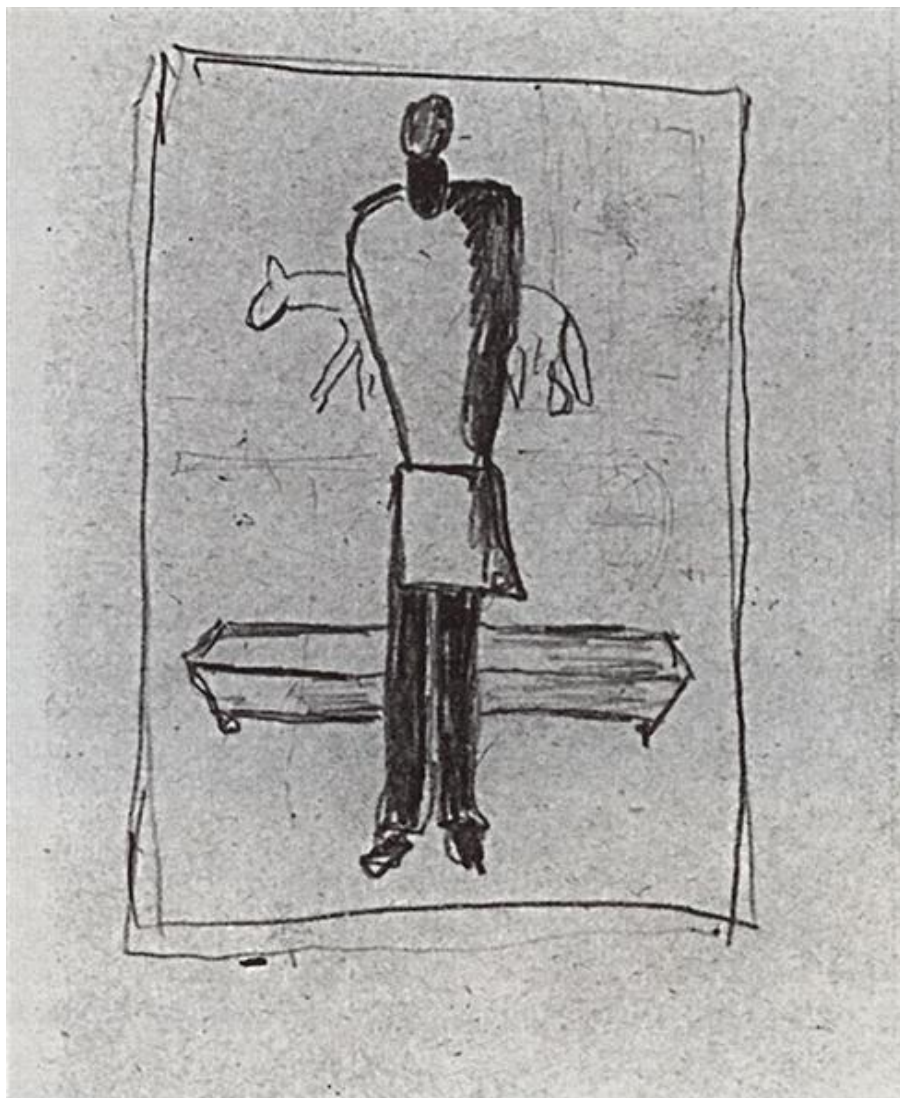
35.5 x 22.5 cm



A Man, a Coffin and a Horse

1933

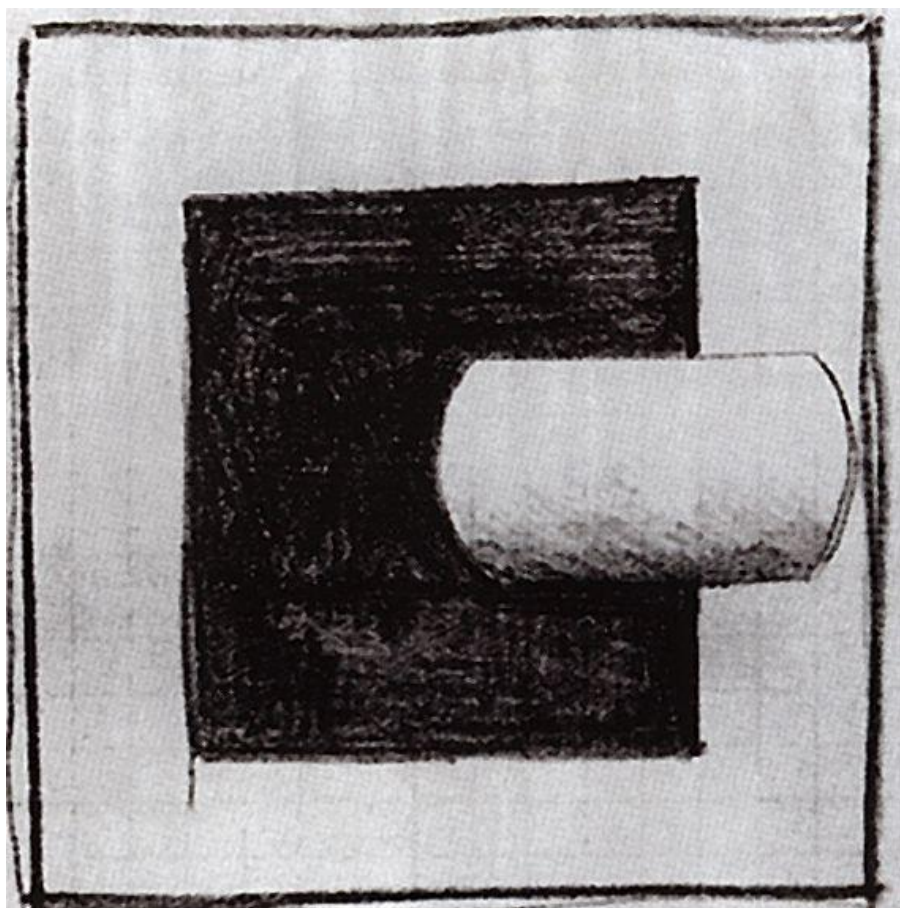
Pencil and paper



Black Square and a White Tube Shape

Date unknown

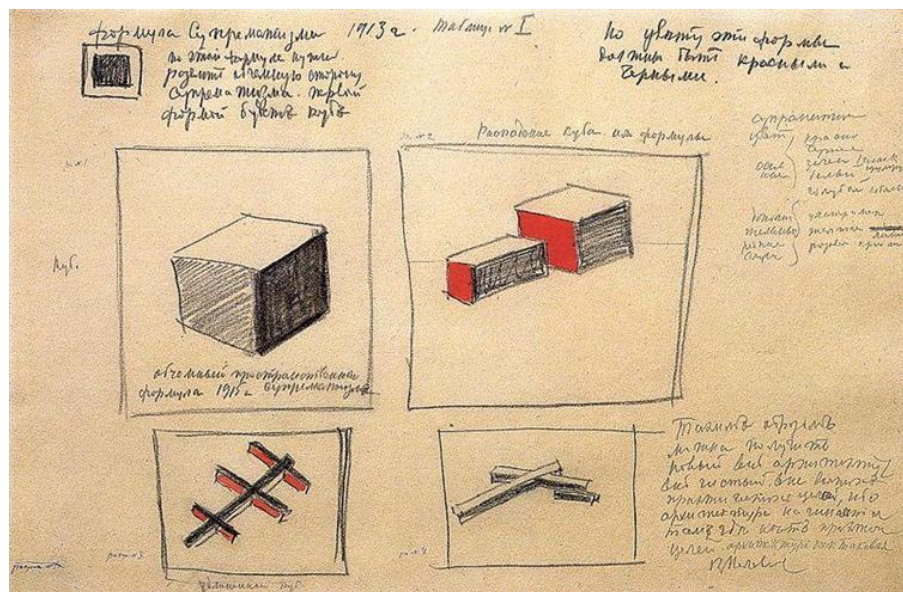
Pencil and paper



Formula of Suprematism

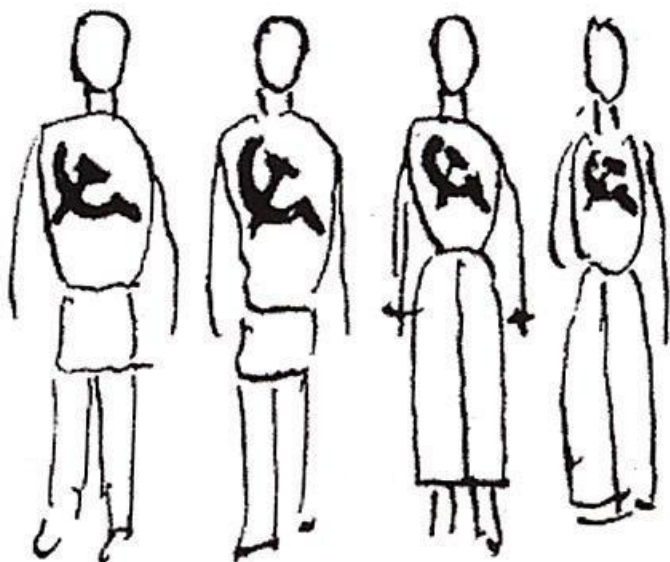
Date unknown

Pencil and paper



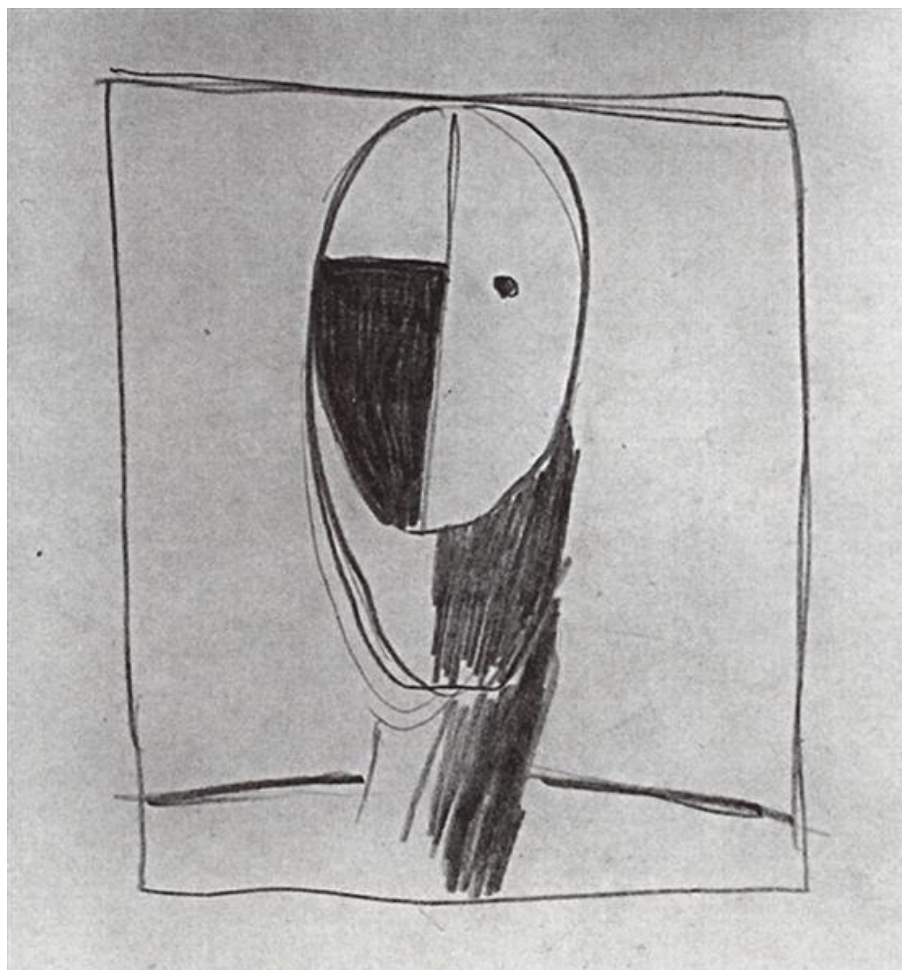
Four Pieces with a the Hammer and Sickle

Date unknown



Head

Date unknown



Laundress

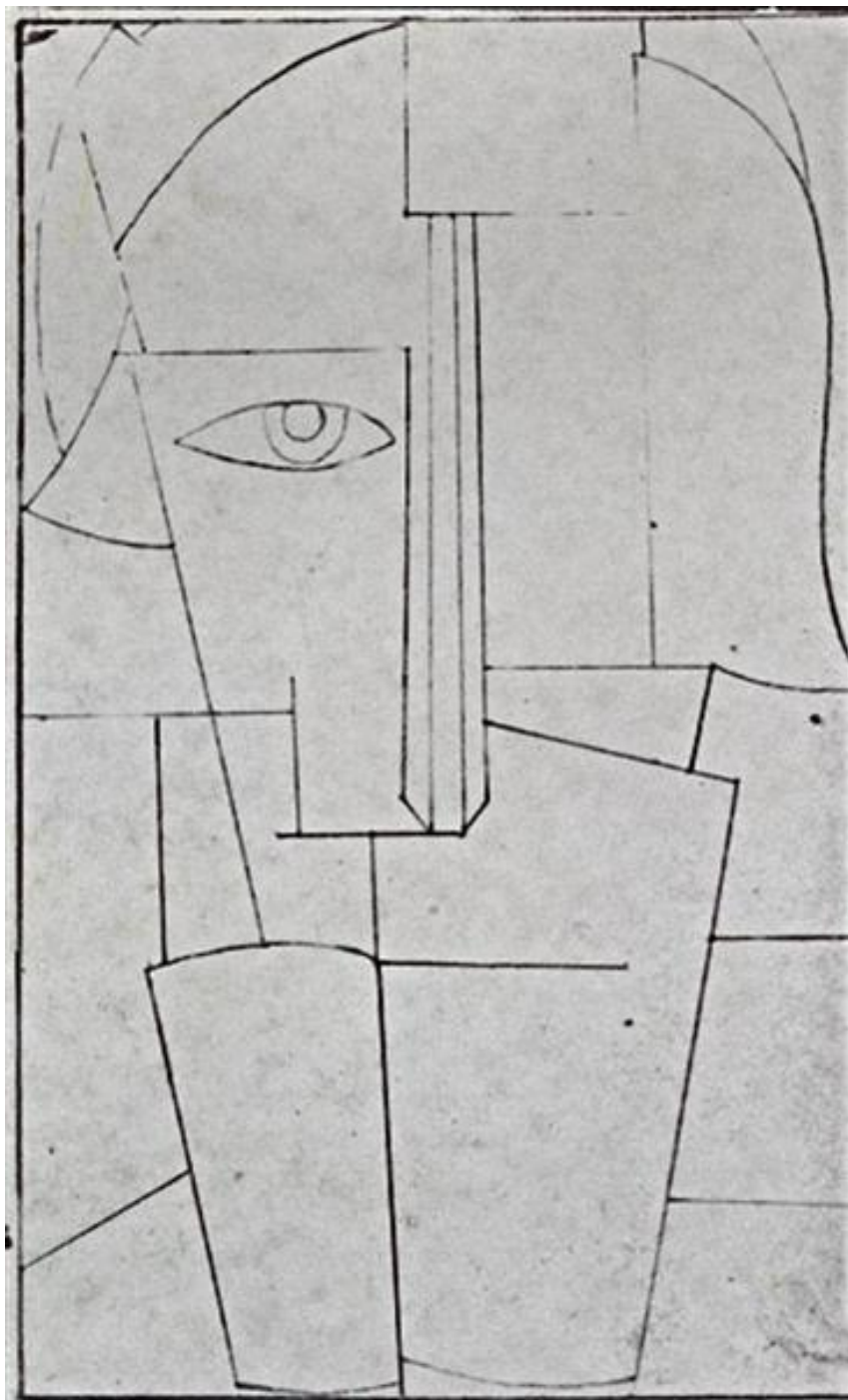
Date unknown



Sketch for a Portrait of Ivan Klyun

Date unknown

Pencil and paper



Sketch to the Portrait of a Builder

Date unknown

Pencil and paper

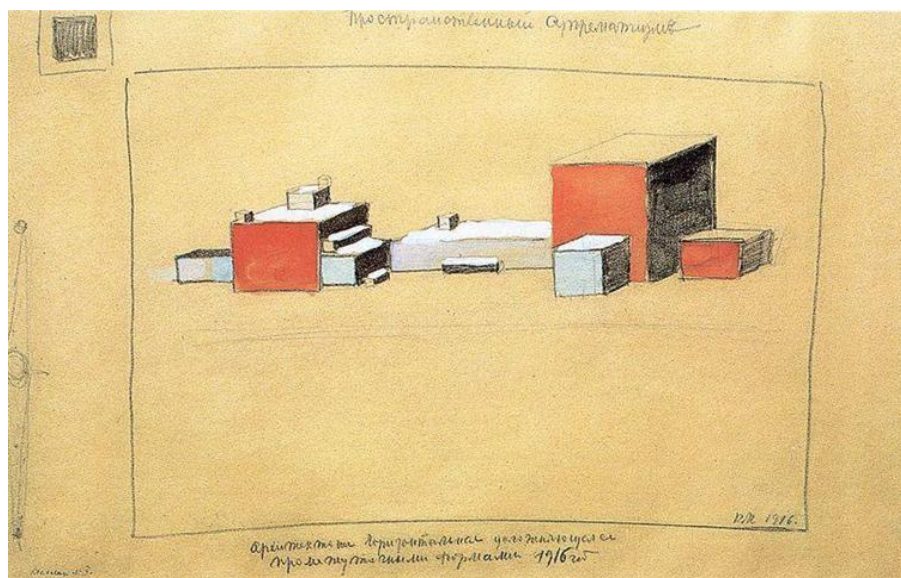
Tretyakov Gallery, Moscow, Russia

49.6 x 33 cm



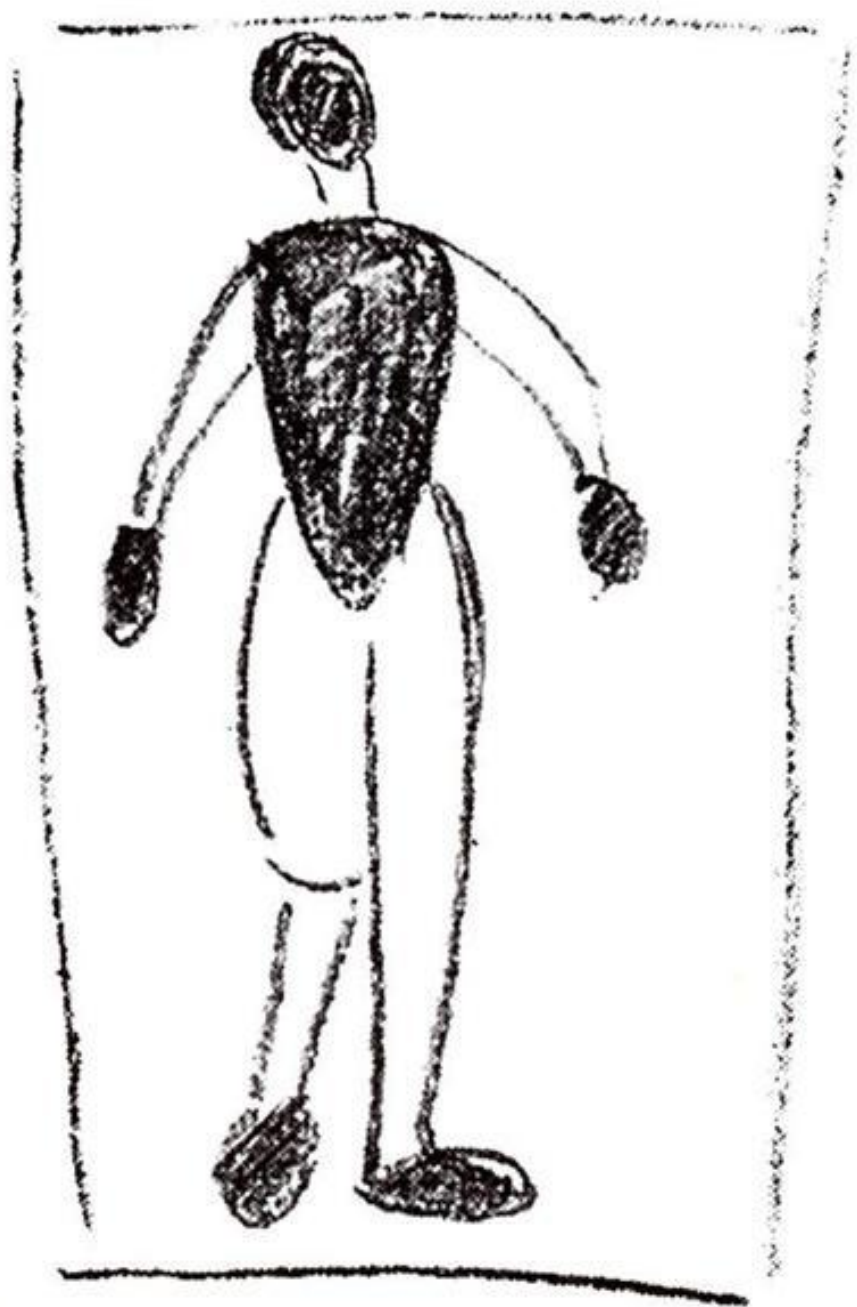
Spatial Suprematism

Date unknown



Standing Figure

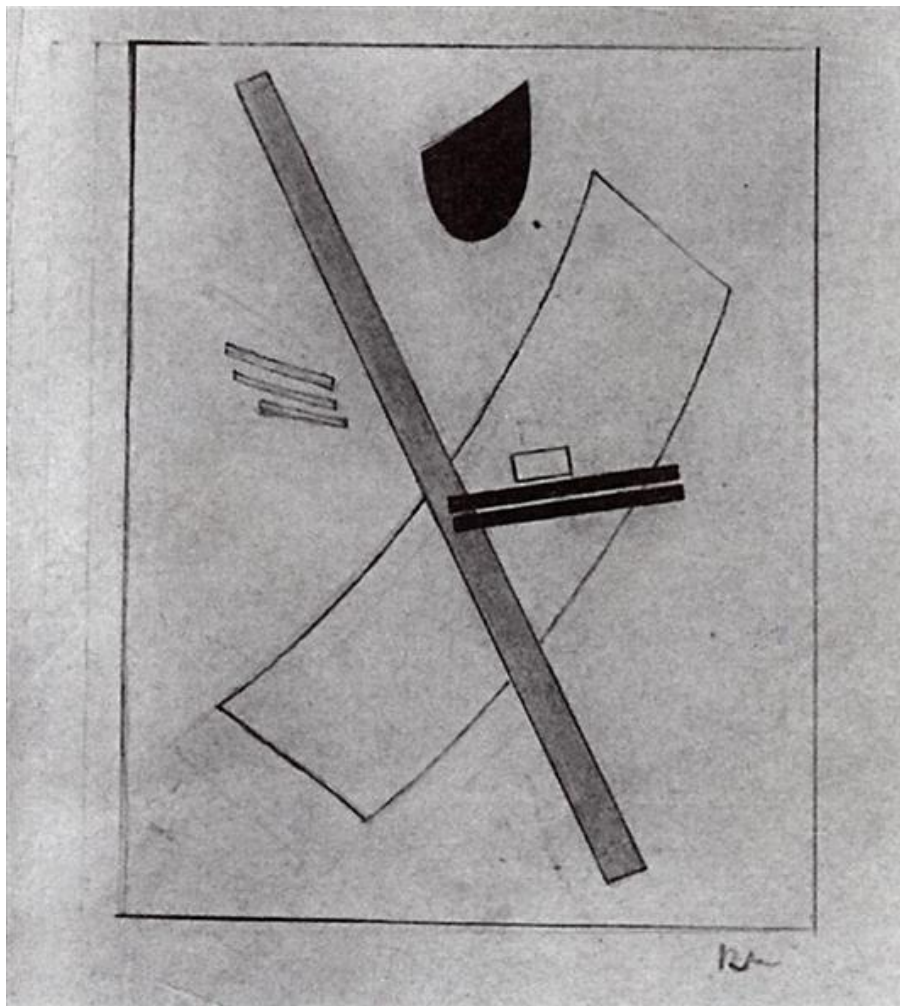
Date unknown
Pencil and paper



Suprematism

Date unknown

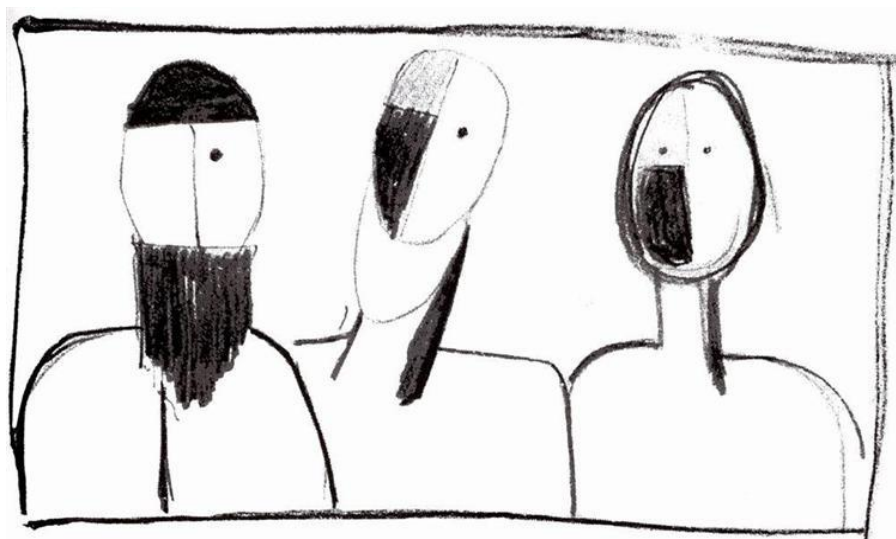
Pencil and paper



Three Heads

Date unknown

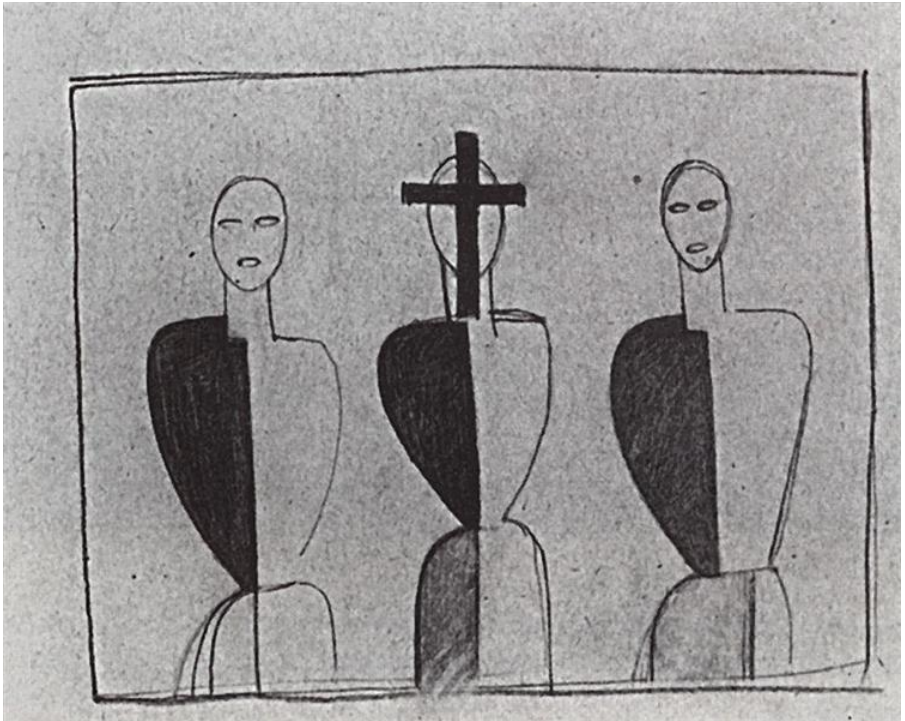
Pencil and paper



Three Suprematist Figures

Date unknown

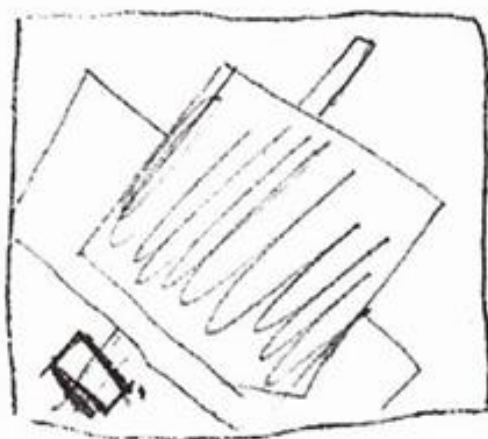
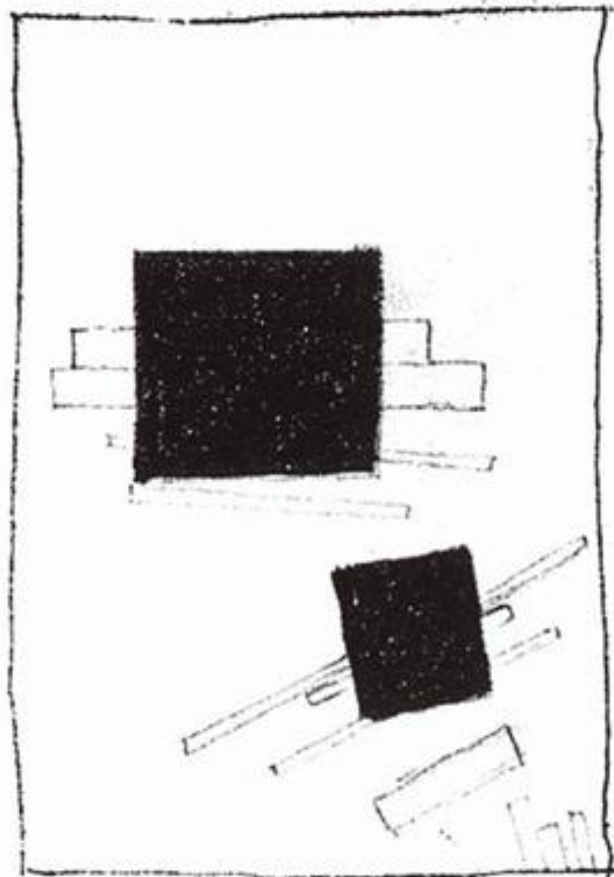
Pencil and paper



Two Squares

Date unknown

Pencil and paper



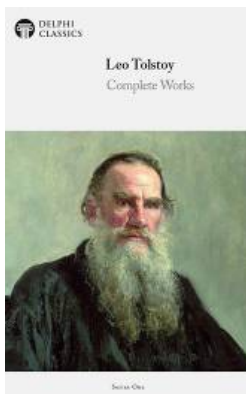
The Delphi Classics Catalogue



We are proud to present a *hyperlinked* listing of our complete catalogue of English titles, with new titles being added every month. Buying direct from our website means you can make great savings and take advantage of our instant Updates service. You can even purchase an entire series (Super Set) at a special discounted price.

Only from our website can readers purchase a complete *Parts Edition* of our titles. When you buy a Parts Edition, you will receive a folder of your chosen author's works, with each novel, play, poetry collection, non-fiction book and more divided into its own special eBook. This allows you to read individual novels etc. and to know precisely where you are in an eBook. For more information, please visit our *Parts Edition* page.

Series Contents



Series One

Anton Chekhov

Charles Dickens

D. H. Lawrence

Dickensiana Volume I

Edgar Allan Poe

Elizabeth Gaskell

Fyodor Dostoyevsky

George Eliot

H. G. Wells

Henry James

Ivan Turgenev

Jack London

James Joyce
Jane Austen
Joseph Conrad
Leo Tolstoy
Louisa May Alcott
Mark Twain
Oscar Wilde
Robert Louis Stevenson
Sir Arthur Conan Doyle
Sir Walter Scott
The Brontës
Thomas Hardy
Virginia Woolf
Wilkie Collins
William Makepeace Thackeray



Series Two

Alexander Pushkin
Alexandre Dumas
Andrew Lang
Anthony Trollope
Bram Stoker
Christopher Marlowe
Daniel Defoe
Edith Wharton
F. Scott Fitzgerald
G. K. Chesterton
Gustave Flaubert
H. Rider Haggard
Herman Melville

Honoré de Balzac
J. W. von Goethe
Jules Verne
L. Frank Baum
Lewis Carroll
Marcel Proust
Nathaniel Hawthorne
Nikolai Gogol
O. Henry
Rudyard Kipling
Tobias Smollett
Victor Hugo
William Shakespeare



Series Three

Ambrose Bierce
Ann Radcliffe
Ben Jonson
Charles Lever
Émile Zola
Ford Madox Ford
Geoffrey Chaucer
George Gissing
George Orwell
Guy de Maupassant
H. P. Lovecraft
Henrik Ibsen
Henry David Thoreau
Henry Fielding
J. M. Barrie

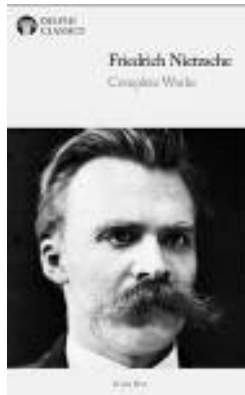
James Fenimore Cooper
John Buchan
John Galsworthy
Jonathan Swift
Kate Chopin
Katherine Mansfield
L. M. Montgomery
Laurence Sterne
Mary Shelley
Sheridan Le Fanu
Washington Irving



Series Four

Arnold Bennett
Arthur Machen
Beatrix Potter
Bret Harte
Captain Frederick Marryat
Charles Kingsley
Charles Reade
G. A. Henty
Edgar Rice Burroughs
Edgar Wallace
E. M. Forster
E. Nesbit
George Meredith
Harriet Beecher Stowe
Jerome K. Jerome
John Ruskin
Maria Edgeworth

M. E. Braddon
Miguel de Cervantes
M. R. James
R. M. Ballantyne
Robert E. Howard
Samuel Johnson
Stendhal
Stephen Crane
Zane Grey



Series Five

Algernon Blackwood
Anatole France
Beaumont and Fletcher
Charles Darwin
Edward Bulwer-Lytton
Edward Gibbon
E. F. Benson
Frances Hodgson Burnett
Friedrich Nietzsche
George Bernard Shaw
George MacDonald
Hilaire Belloc
John Bunyan
John Webster
Margaret Oliphant
Maxim Gorky
Oliver Goldsmith
Radclyffe Hall
Robert W. Chambers

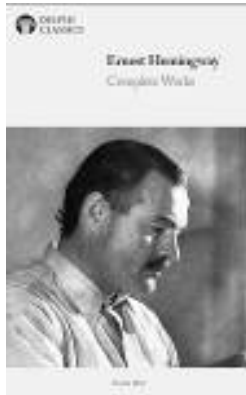
Samuel Butler
Samuel Richardson
Sir Thomas Malory
Thomas Carlyle
William Harrison Ainsworth
William Dean Howells
William Morris



Series Six

Anthony Hope
Aphra Behn
Arthur Morrison
Baroness Emma Orczy
Captain Mayne Reid
Charlotte M. Yonge
Charlotte Perkins Gilman
E. W. Hornung
Ellen Wood
Frances Burney
Frank Norris
Frank R. Stockton
Hall Caine
Horace Walpole
One Thousand and One Nights
R. Austin Freeman
Rafael Sabatini
Saki
Samuel Pepys
Sir Issac Newton
Stanley J. Weyman
Thomas De Quincey

Thomas Middleton
Voltaire
William Hazlitt
William Hope Hodgson



Series Seven

Adam Smith
Benjamin Disraeli
Confucius
David Hume
E. M. Delafield
E. Phillips Oppenheim
Edmund Burke
Ernest Hemingway
Frances Trollope
Galileo Galilei
Guy Boothby
Hans Christian Andersen
Ian Fleming
Immanuel Kant
Karl Marx
Kenneth Grahame
Lytton Strachey
Mary Wollstonecraft
Michel de Montaigne
René Descartes
Richard Marsh
Sax Rohmer
Sir Richard Burton
Talbot Mundy
Thomas Babington Macaulay



Series Eight

Anna Katharine Green
Arthur Schopenhauer
The Brothers Grimm
C. S. Lewis
Charles and Mary Lamb
Elizabeth von Arnim
Ernest Bramah
Francis Bacon
Gilbert and Sullivan
Grant Allen
Henryk Sienkiewicz
Hugh Walpole
Jean-Jacques Rousseau
John Locke
John Muir
Joseph Addison
Lafcadio Hearn
Lord Dunsany
Marie Corelli
Niccolò Machiavelli
Ouida
Richard Brinsley Sheridan
Sigmund Freud
Theodore Dreiser
Walter Pater
W. Somerset Maugham



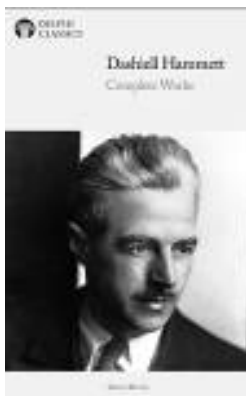
Series Nine

Aldous Huxley
August Strindberg
Booth Tarkington
C. S. Forester
Erasmus
Eugene Sue
Fergus Hume
George Moore
Gertrude Stein
Giovanni Boccaccio
Izaak Walton
J. M. Synge
Johanna Spyri
John Galt
Maurice Leblanc
Max Brand
Molière
Norse Sagas
R. D. Blackmore
R. S. Surtees
Sir Thomas More
Stephen Leacock
The Harvard Classics
Thomas Love Peacock
Thomas Paine
William James



Series Ten

A. E. W. Mason
Abraham Lincoln
Baruch Spinoza
Carolyn Wells
Charles Brockden Brown
Earl Derr Biggers
Evelyn Waugh
F. Marion Crawford
Fred M. White
Frederick Douglass
Gaston Leroux
Georg Wilhelm Friedrich Hegel
George Berkeley
Howard Pyle
John Kendrick Bangs
John Steinbeck
John Stuart Mill
J. S. Fletcher
Martin Luther
Sherwood Anderson
Thomas Dekker
Thomas Hobbes
Thomas Jefferson
Willa Cather
William Faulkner
William Le Queux



Series Eleven

A. Merritt

Blaise Pascal

Charles W. Chesnutt

Dashiell Hammett

Dinah Craik

Elizabeth Inchbald

François Rabelais

George Griffith

George du Maurier

Hamlin Garland

Hugh Lofting

Joel Chandler Harris

John Calvin

M. P. Shiel

Matthew Lewis

Nevil Shute

Olaf Stapledon

P. G. Wodehouse

Philip Massinger

Raymond Chandler

Romain Rolland

Sabine Baring-Gould

Sarah Orne Jewett

Thomas Aquinas

Thomas Browne

William Wycherley



Series Twelve

A. A. Milne

Alphonse Daudet

Anne Thackeray Ritchie

Arthur Quiller-Couch

Clark Ashton Smith

Dorothy L. Sayers

E. T. W. Hoffmann

Emanuel Swedenborg

Ernest Thompson Seton

H. Bedford-Jones

Harry Collingwood

Ivan Goncharov

James Branch Cabell

Jane Porter

Louis Joseph Vance

May Sinclair

Mrs Humphry Ward

Mystery, Morality and Miracle Plays

Raphael Holinshed

Sinclair Lewis

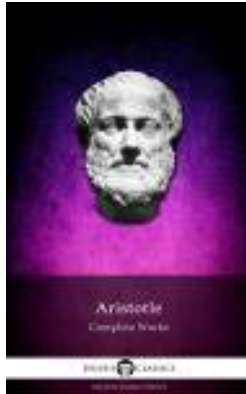
The Mabinogion

Theodore Roosevelt

Thomas Hughes

Thomas Wolfe

William Black
William Godwin
William Pitt the Younger



Ancient Classics

Achilles Tatius
Aeschines
Aeschylus
Ambrose
Ammianus Marcellinus
Apollodorus
Appian
Apuleius
Apollonius of Rhodes
Aristophanes
Aristotle
Arrian
Athenaeus
Augustine
Aulus Gellius
Bacchylides
Bede
Callimachus
Cassius Dio
Cato
Catullus
Cicero
Claudian
Clement of Alexandria

Coluthus
Cornelius Nepos
Demosthenes
Dio Chrysostom
Diodorus Siculus
Dionysius of Halicarnassus
Diogenes Laërtius
Ennius
Epictetus
Euclid
Euripides
Eusebius
Eutropius
Florus
Frontius
Fronto
Gregory I
Herodian
Herodotus
Hesiod
Hippocrates
Homer
Horace
Isocrates
Josephus
Julian
Julius Caesar
Juvenal
Livy
Longus
Lucan
Lucian
Lucretius
Marcus Aurelius
Manetho
Martial
Nonnus
Onasander
Origen
Ovid
Panyassis
Pausanias

Petronius
Phaedrus
Pindar
Plato
Plautus
Pliny the Elder
Pliny the Younger
Plotinus
Plutarch
Polybius
Procopius
Propertius
Ptolemy
Quintus Curtius Rufus
Quintus Smyrnaeus
Sallust
Sappho
Seneca the Younger
Septuagint
Sidonius
Sophocles
Statius
Strabo
Suetonius
Tacitus
Terence
Tertullian
Theocritus
Theophrastus
Thucydides
Tibullus
Valerius Flaccus
Varro
Velleius Paterculus
Virgil
Vitruvius
Xenophon

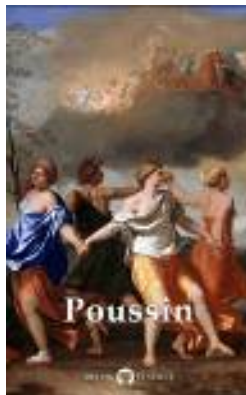


Delphi Poets Series

Adam Mickiewicz
Adelaide Crapsey
A. E. Housman
Alexander Pope
Alfred, Lord Tennyson
Algernon Charles Swinburne
Andrew Marvell
Beowulf
Charles Baudelaire
Charlotte Smith
Christina Rossetti
Confederation Poets
D. H Lawrence
Dante Alighieri
Dante Gabriel Rossetti
Delphi Poetry Anthology
Edgar Allan Poe
Edmund Spenser
Edmund Waller
Edward Lear
Edward Thomas
Edward Young
Edwin Arlington Robinson
Ella Wheeler Wilcox
Elizabeth Barrett Browning
Emily Dickinson
Epic of Gilgamesh
Ezra Pound
Francis Thompson

Friedrich Schiller
George Chapman
George Herbert
Gerard Manley Hopkins
Giacomo Leopardi
Hafez
Heinrich Heine
Henry Howard, Earl of Surrey
Henry Lawson
Henry Wadsworth Longfellow
Isaac Rosenberg
James Russell Lowell
Johan Ludvig Runeberg
John Clare
John Donne
John Dryden
John Gay
John Greenleaf Whittier
John Gower
John Keats
John Milton
John Wilmot, Earl of Rochester
Joseph Addison
Kahlil Gibran
Leigh Hunt
Lord Byron
Louise Imogen Guiney
Ludovico Ariosto
Luís de Camões
Mary Robinson
Matthew Arnold
Matthew Prior
Medieval Poetry Collection
Michael Drayton
Nikolai Nekrasov
Paul Laurence Dunbar
Percy Bysshe Shelley
Petrarch
Rabindranath Tagore
Ralph Waldo Emerson
Robert Browning
Robert Burns

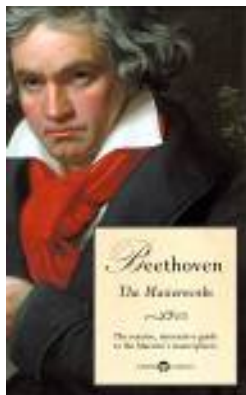
Robert Frost
Robert Southey
Rumi
Rupert Brooke
Saadi
Sanskrit Epics
Sara Teasdale
Samuel Taylor Coleridge
Sir Philip Sidney
Sir Thomas Wyatt
Sir Walter Raleigh
Thomas Chatterton
Thomas Gray
Thomas Hardy
Thomas Hood
Thomas Moore
Thomas Otway
Torquato Tasso
T. S. Eliot
W. E. Henley
W. B. Yeats
Walter Savage Landor
Walt Whitman
Wilfred Owen
William Blake
William Congreve
William Cowper
William Wordsworth



Masters of Art

Albrecht Dürer
Alphonse Mucha
Amedeo Modigliani
Andrea Mantegna
Anthony van Dyck
Artemisia Gentileschi
Berthe Morisot
Camille Pissarro
Canaletto
Caravaggio
Caspar David Friedrich
Claude Lorrain
Claude Monet
Correggio
Dante Gabriel Rossetti
Diego Velázquez
Donatello
Edgar Degas
Édouard Manet
Edvard Munch
El Greco
Eugène Delacroix
Francisco Goya
Georges Seurat
Giotto
Giovanni Bellini
Gustave Courbet
Gustav Klimt
Hieronymus Bosch
Hokusai
Jacques-Louis David
James Abbott McNeill Whistler
Jan van Eyck
Jean-Auguste-Dominique Ingres
J. M. W. Turner
Johannes Vermeer
John Constable
John Everett Millais
Leonardo da Vinci
Masaccio
Michelangelo
Nicolas Poussin

Paolo Veronese
Paul Cézanne
Paul Gauguin
Paul Klee
Peter Paul Rubens
Piero della Francesca
Pierre-Auguste Renoir
Pieter Bruegel the Elder
Piet Mondrian
Sandro Botticelli
Raphael
Rembrandt van Rijn
Thomas Gainsborough
Tintoretto
Titian
Vincent van Gogh
Wassily Kandinsky
William Hogarth

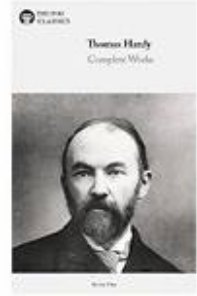
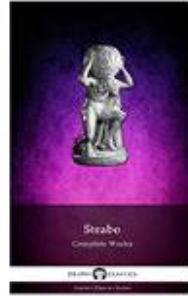


Great Composers

Antonio Vivaldi
Franz Schubert
Frédéric Chopin
Giuseppe Verdi
Johann Sebastian Bach
Johannes Brahms
Ludwig van Beethoven
Piotr Illitch Tchaikovsky
Richard Wagner
Wolfgang Amadeus Mozart

Alphabetical List of Titles

View our entire catalogue here



Browse eBooks by Themes

17th Century 18th Century Adventure Americans
Baroque Children's Dutch Early-19th Eastern Epic Poets
Fantasy French German Greek History Horror Humour
Interwar Irish Italian LGBTQ Medieval Modernists
Non-Fiction Philosophy Playwrights Religion
Renaissance Roman History Romantics Russians Scottish
Spanish Thrillers Victorians War Poets

www.delphiclassics.com

Is there an author or artist you would like to see in a series? Contact us at sales@delphiclassics.com (or via the social network links below) and let us know!

Be the first to learn of new releases and special offers:

Join our Mailing List

Like us on Facebook: <https://www.facebook.com/delphiebooks>

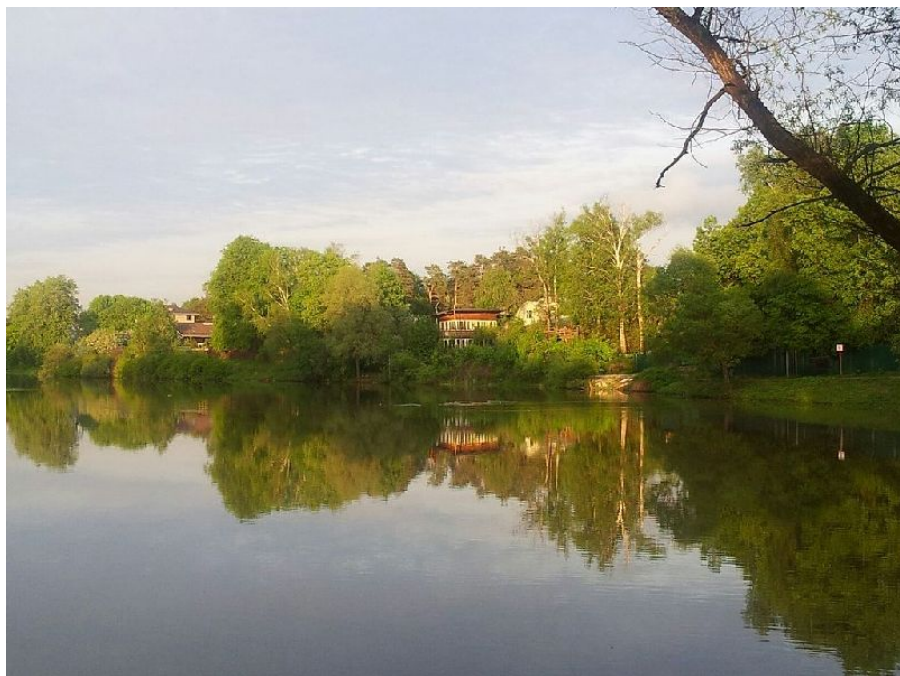
Follow our Tweets: <https://twitter.com/delphiclassics>



The Orthodox church of St. Anna of Kashin, Donskoye Cemetery, was used by the Soviets as the first crematorium in the country— Malevich was cremated in the Donskoye crematorium.



Malevich's third wife Natalia Manchenko and his daughter in front of his tomb, 1935. On 21 May the urn with the ashes was buried under the artist's favorite oak, near the village of Nemchinovka.



River view of the village of Nemchinovka



The replacement memorial sign in the burial area of Malevich's ashes—the original grave marker was destroyed in World War II. It bore the words: "The ashes of the great artist KS Malevich (1878-1935) are buried here".